

Sic Transit Gloria, TD

New York—Negotiations have been under way for several weeks for Tommy Dorsey and his orchestra to leave March 25 for a six-week tour of France, Belgium, Italy and Scandinavia. Gloria De Haven would be along as an added attraction.

At presstime, Tommy's office was waiting for the entire guarantee to be deposited by the European agents in an American bank.

Gioga, Ferguson Leave Kenton

Hollywood—Bob Gioga, the baritone sax player who is the only musician who has been with Stan Kenton continuously ever since Kenton launched his first band at Balboa in 1941, announced that he would leave the unit at the conclusion of Kenton's run with the "Biggest Show" package. Last date was Feb. 10 in San Diego.

Gioga, who has had an extraordinarily long career for a dance musician (he was with the top-rank hotel bands on the coast as far back as 1924-25) said he was leaving Kenton for "reasons of health." Departing at the same time was Kenton's trumpet star, Maynard Ferguson. Replacements had not been set at this deadline.

Dave Rose To Form 25-Piece Orchestra

Hollywood—Dave Rose is planning to organize a 25-piece combination dance and concert orchestra for a series of nitery and ballroom dates. Unit is booked (by Bob Phillips of the ABC office) for one-niters during March and April and will do its first location stand with a two-week run at the Flamingo, Las Vegas, starting May 28.

Hip Ike

Washington—Before Lionel Hampton played the Inaugural Ball here recently, Secret Service men called for him to meet President Eisenhower. Hamp was ushered into a room and found Ike sitting there. The following conversation is unreliably reported to have taken place:

Hampton: "It gives me great pleasure to shake the hand of the President of the United States."

Eisenhower: "And it gives me great pleasure to shake the hand of the Vibes-President of the United States."

Well, anyway, that's the way Mike Hall tells it (he's Hamp's press agent, not Ike's).

'Down Beat's' Five Star Discs

The following records represent the cream of the past two weeks' crop. See pages 10-5 through 16-5 for complete reviews.

POPULAR

EILEEN BARTON	Prefend (Coral 60927)
LES BROWN	Ramona (Coral 60918)
BING CROSBY	Hush-A-Bye (Decca 28581)
ELLA FITZGERALD-LOUIS ARMSTRONG	Would You Like to Take a Walk? (Decca 28552)
FOUR ACES	If You Take My Heart Away (Decca 28560)
GEORGIA GIBBS	Seven Lonely Days (Mercury 70095)
FRANKIE LAINE	Your Cheatin' Heart
	I Believe (Columbia 39938)
DINAH SHORE	Salomee (Victor 20-5176)

JAZZ

BENNY CARTER	Key Largo (Mercury 89026)
DIZZY GILLESPIE	Album (Blue Note LP 5017)
JAM SESSION	Two-Volume Album (Mercury 601, 602)
FLIP PHILLIPS	Cotton Tail (Mercury 89022)

CLASSICAL

CRITIC'S CHOICE	Selected by Irving Kolodin (Victor LCT 1115)
VIENNA PHILHARMONIC, CLEMENS KRAUSS	New Year Concert 1953 (London LP 683)

DOWN BEAT

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BOUND FOR KOREA is this troupe headed by Larry Finley, L.A. deejay. Unit shown just before west coast takeoff for G.I. entertainment tour includes: (left to right) Venice Groves, Finley, Herb Jeffries, June Christy, Dottie O'Brien, Georgie Auld (beside Dottie), the three Top Notchers, and Champ Butler (rear).

Schools Still Can Enter 'Win A Band' Contest

Chicago—All colleges and high schools are still eligible to enter Down Beat's "Win a Band" contest, in which Ralph Marterie's Down Beat orchestra will be given away to the college and the high school which obtains the most points in the contest period, which ends April 30, 1953.

The band will be available to each school for an entire day at no cost and will play at any occasion desired—concert, dance, or both.

The rest of the prizes are also in duplicate and will be given to the second and third place schools.

Second prize is a complete record library for the school.

Third prize is an auditorium-type television set.

In addition, to the student obtaining the most points in the contest, whether or not he is in the winning school, goes a \$150 world band Hallcrafters portable radio.

The student garnering the most points in the winning school, along with a companion of his own choice, will be a guest of Marterie at dinner.

Points in the contest are earned by obtaining subscriptions to Down Beat.

Schools with registration of 10,000 or more will receive one point for each one-year subscription. Schools with enrollments between 7,500 and 10,000 will receive three points; schools with 5,000 to 7,500, five points; schools with 3,000 to 5,000, seven points; schools with 1,000 to 3,000, nine points, and schools under 1,000 enrollment, 11 points for each one-year subscription.

The contest is open to all schools and universities. Any schools whose representatives have not yet been contacted can enter the contest by sending a letter signifying such an intention to Down Beat, 2001 Calumet, Chicago, Ill.

Avalon Revived, Ember Kindled

New York—Avalon, the firm for which Enoch Light recorded some years ago, has been reactivated, with Bill Bird in control. First date under the new regime featured singer Ann Hathaway in four sides, with an 11-piece orchestra. Luther Henderson was conductor and arranger on the session.

Another new label, Ember records, has started up under the guidance of Jack Angel. Initial waxings featured a vocal group to be known as The Embers. Singers are proteges of Mercer Ellington, who is writing their material.

Jackie Gleason Prouder Of \$190 Weekly Leader's Salary Than Video Take

By LEONARD FEATHER

New York—To anyone who has a TV set and a Saturday night to spare, the subject of Jackie Gleason, Comedian, is a familiar and hilarious one. But the matter of Jackie Gleason, Musician, is a slightly more recent and considerably less publicized proposition.

We met this Alter Gleason Ego the other day in his handsomely-appointed duplex-apartment-studio-office on the 23rd floor at the Park Sheraton. He was a slightly slimmer Gleason than the one we'd seen swimming in our video channel; he'd spent most of the previous week in a hospital on a strict reducing diet, and assured us that the effort had taken 15 pounds off him.

Knows Chords

Gleason led us into a large living room with a Hammond organ at one end. "Got it four months ago," he confided, "so I could pick out the chords more easily. I know chords now, and I've developed my own system of marking them down on paper while I sustain them."

Before the Hammond, he added, this work would be done at the piano; or, when it proved too tricky, he'd try it on the trumpet, where he also had a special system of "numbering the valves."

How did this whole musical association begin?

Around Musicians

"Well, I'd always hung around with people like Tommy and Jimmy Dorsey and Harry James, and I'd always collected records. You know, I originally wanted to do this idea out on the coast as far back as 1941, but I could never get anyone interested."

"I had a much bigger collection of records until 1946, then I left a lot of them in lieu of rent. Never did find out what happened to them. I had everybody from Bunk up."

As his comedy career zoomed, Gleason still kept his musical ideas in a specially reserved corner of his mind; but everyone still thought he was kidding. Finally he decided to finance an entire double session himself; hired a

(Turn to Page 17)

Influenza, In Flew Dinah

Honolulu—Dinah Washington was stricken ill on the stand at Honolulu's Brown Derby on her closing night performance.

Dinah's condition was reported "not serious" when her doctor disclosed that she was one of some 1,300 Islanders who had contracted influenza the last week of January.

Recovering, Dinah and her drumming-husband, Jimmy Cobb, planned for Hollywood to cut a few sides for Mercury. Her next club booking was at San Francisco's Black Hawk, where she opened Feb. 9 for a two-week stint.

Bellson Quits Duke Ellington

New York—Louie Bellson is due to end his two-year membership in the Duke Ellington orchestra Feb. 26, at the conclusion of the band's week at the Apollo theater here.

Apollo show co-stars the Ellington band with Mrs. Bellson (Pearl Bailey). Bellson said he would form a quartet to work some dates with Pearl, opening at the Celebrity Club, Providence, R.I., March 2, following a weekend break-in at the Gay Haven in West Haven, Conn.

After several more dates together, the Bellsons will sail May 7 for England, where Louie will be granted permission to work as an act, supported by a British combo, which will play the provinces with Pearl until her delayed opening in the London production of *Cabin in the Sky*.

Duke has not yet set a permanent replacement for the drum chair. Other changes in the band are the return of Cat Anderson to the trumpet section and the arrival of Tony Scott to replace Paul Gonsalves, who left to join Tommy Dorsey. Tony is playing tenor and flute. He may be shifted to the alto chair to replace Hilton Jefferson, who has to stay in New York.

Charlie Mingus took over the bass when Wendell Marshall took a leave of absence to get married.

You're My Drill

New York—Herb Abramson is the first record company president ever to become a dentist. At least, that was the general assumption when the Atlantic prexy, who studied dentistry before he entered the music business, left his job in order to enter the U.S. army dental corps as a 1st lieutenant.

He will be stationed in Germany, and will send Down Beat reports of any interesting music news he finds there. Ahmet Ertegun and Nat Shapiro, together with other business associates and friends of Abramson, staged a big farewell lunch in his honor, at which the crack was made that Herb will be the first dentist ever to join the army with a 45 rpm drill.

Anthony, Joni Winners In Martin Block Poll

New York—Ray Anthony and Joni James were first-time winners in the 27th popularity poll conducted on Martin Block's WNEW *Make Believe Ballroom*.

Anthony, who placed third in the previous poll, won by a comfortable lead over Billy May, who was followed by Hugo Winterhalter, Guy Lombardo, and Ralph Flanagan.

Joni James displaced Patti Page, who ran second, followed by Doris Day, Rosemary Clooney, and Kay Starr.

Perry Como retained his No. 1 spot in the male vocalist division, with Eddie Fisher second, Tony Bennett third, Johnnie Ray fourth, and Frank Sinatra fifth.

A category for small combos, new to Block's poll, elected the Four Aces by a wide margin over Les Paul and Mary Ford.

Lucky Number Up Again; Teresa Brews 4/4 'Waltz'

By LEONARD FEATHER

Four, it would seem, is Teresa Brewer's lucky number. Her fourth record for London was a little ditty known as *Music, Music, Music*, which hoisted her overnight from obscurity, obscurity, obscurity to fame, fame, fame. Her fourth solo disc for Coral was *Till I Waltz Again with You*, which as we went to press seemed well on its way to becoming the country's No. 1 record.

Teresa's first hit came out on New Year's Day, 1950. Three years



Teresa Brewer

is a long time between top-sellers, but Teresa, a petite brunette who doesn't impress you at first glance as being the type to sing such extrovert material as the ditty that made her famous, has bridged the gap pretty nicely.

A major girder on the bridge was *You'll Never Get Away*, her duet with Don Cornell, which gave her career a special lift not so many months ago.

Duets a Problem

"It's a funny thing," Teresa says, "when you make a record with another singer you can't always follow it up with personal appearances. Coral put me with Don on the record date, but of course we weren't a team as far as any imperson work was concerned."

"So while the record was hot, when I had a guest shot on the Perry Como show I did the number as a duet with Perry; on the Murray show I did it with Bill Lawrence. It was only on the Berle show that Don and I had a chance

to recreate the record together."

The story of *Till I Waltz Again with You* had some slightly obtuse angles, too.

Sidney Prosen, who wrote it, sang it to Richie Lisella, Teresa's manager, while they were standing in the hallway of the Brill Building, which is the Constitution Hall of Tin Pan Alley. This interpretation, which inevitably was performed *a capella*, made enough of an impression on Mr. Pisella for him to pass the word along to Teresa, who subsequently heard it for the first time while in an elevator on her way up to the Coral offices.

Waltz Built Slowly

The record started slowly. Cut in September and released around the end of October, it was no overnight sensation, but began to show some favorable reactions in Boston and Detroit. Gradually it developed that as Boston and Detroit go, so goes the nation, and Teresa's "Waltz" started showing up in the best seller lists.

That brings up the oddest angle of all—the fact that despite the presence of the word waltz in the title, it's a fox-trot (if you'll pardon this obsolete expression).

The record sale showed immediate reflections on Teresa's bookings. In the past two months her asking price for night clubs has doubled; she has been in renewed demand for radio and TV guest shots.

In fact, since Teresa's fabulous 4/4 waltz started rolling, she has reached the point where her only problem is how to find a two-week gap in which to escape to Florida with her husband (a non-show-biz gent) and children.

Sure, she has two of them: 2-year-old Kathy and 1-year-old Susan. Told you she wasn't wasting time between hits.

British Leader Visits America

New York—Geraldo, ace British maestro, paid this town a two-week visit last month. It was his third transatlantic trip.

Leader, whose radio and theater outfit operates on both a Kostelanetz and a dance-band level, guested on a few radio shows and accomplished his main objective, arranging for the release of one of his records in this country for the first time.

Sides, cut in England for the important new Philips label, are *Ecstasy Tango* and *La Cumparsita*, due out on Columbia this week.

TV 'Emmy' Award To Pianist Liberace

Hollywood—Only musical personality to take a first place win as the Academy of Television Arts and Sciences passed out its "Emmys" (equivalent of the Motion Picture Academy's "Oscars") for 1952 was KLAC-TV's pianist-entertainer Liberace. Liberace, in fact, took two awards—one for the "Best Entertainment Program" and one for "Outstanding Male Personality." Both were in the TV Academy's local show category.

'Three Sisters' Get Themselves A Guy

Hollywood—Guy Mitchell goes into Paramount's *Three Sisters from Seattle* with John Payne and Rhonda Fleming. Singer drew studio pact from those screen tests he did during his Hollywood Palladium stint awhile back.

Hermosa Beach Almost Passed Law Banning Rumsey's 'Bunch Of Boppers'



LIGHTHOUSE GETS DAZZLING at Sunday concerts, when regular band lineup is augmented by guest stars like tenorman Bob Cooper, seen above at leader Howard Rumsey's right. Other guests at this session were pianist Hampton Hawes and French horn player John Graas (not pictured), who joined regulars Milt Bernhart, trombone; Shorty Rogers, trumpet; Jimmy Giuffre, tenor; Shelly Manne, drums; and Frank Patchen, piano. Below, with Manne backing him, Rogers solos. Like Giuffre, the trumpeter supplies at least one new composition-arrangement weekly.

Hollywood—Howard Rumsey, the onetime Kenton bass man who, come Easter Sunday, will celebrate his fourth anniversary at the Lighthouse (Hermosa Beach, Calif.) with one of the most unusual and successful operations in music,

says he gets his greatest satisfaction from the fact that he and his fellow-handmen are now accepted as "responsible citizens of the community."

"When the word got around that a 'bunch of bop musicians' were doing Sunday jam sessions at the Lighthouse, the Hermosa Beach city council actually considered passing a special ordinance that would have put us out of business. Now I'm a member of the local chamber of commerce; I write a column for the *Hermosa Beach* paper, the *Daily Breeze*, that not only publicizes our enterprise, but also helps the folks to understand what we're doing here.

"We not only had to build a following, we had to educate our following—at least to some extent. The main problem was to overcome erroneous ideas about our type of music and the musicians who play it."

"We do concerts at high school

assemblies—but no minor is permitted in the Lighthouse unless accompanied by his parents. We never take a drink during our working hours at the Lighthouse. Our whole project is tied in with the idea of getting across the fact that our type of music, and the musicians who play it, are part of a dignified and respectable branch of the profession."

Rumsey started his Lighthouse venture with a series of Sunday afternoon concerts. He has always stressed the "jazz concert" aspects and likes to make it clear that Lighthouse jazz sessions are not jam sessions. His regular unit (Shorty Rogers, Jimmy Giuffre, Milt Bernhart, Frank Patchen, and Shelly Manne) now holds forth on a Wednesday-through-Sunday schedule, with special guest stars engaged—and paid for—for the Sunday afternoon and evening sessions.

Part of the operation is the pro-

duction of records under the Lighthouse label. The recording enterprise is owned jointly by Rumsey and Lighthouse operator John Levine. Says Howard:

"This thing worked here because John and I have confidence in each other. He gives me a completely free hand in planning and developing our music policies. However, I know that other factors enter into our success."

"For example, this part of the suburbs has become so well built-up since the war that we're actually in the center of a big population mass. We're close to the big aircraft factories (Douglas and North American), whose workers have money to spend."

Natural Spot

"The Lighthouse has never had a license that permitted 'entertainment'—dancing by the patrons or songs by entertainers. That eliminates that extra tax and makes the Lighthouse a natural spot for our type of offering."

"However, our customers are not jazz cultists. They like what we play, they like the boys in the band, and we try always to give them just a little more than their money's worth."

—emge

'Glass Wall'? It Breaks in April

Hollywood—Several queries received at *Down Beat's* office here as to what became of *The Glass Wall*, the Shane-Tors production with a story in which a clarinet player (enacted by Jerry Paris to sound tracks recorded by Bob Keene) figures prominently and which has a number of nitery sequences with music by Howard Rumsey's Lighthouse All-Stars (visual and sound), Jack Teagarden, Benny Carter, and others. It has been taken over by Columbia Pictures' distributing branch and will probably be released in April.

Urbanity

Boston—Duke Ellington, during a crowded night at Sperryville, strode to the microphone and began an elaborate introduction to his next song. A raucous female kept yelling a request, "SQUEEZE ME, SQUEEZE ME," she shouted.

The Duke looked around until he found the source of the din. "Gladly," said he as he bowed.

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I'd Rather Not Be Top Man On The Totem Pole: Laine

By Don Freeman

San Diego—"Not for me," said the ram-shouldered, knowledgeable singer known as Frankie Laine. "Let someone else be the No. 1 singer in the country. Let them be the most popular and sell the most records and have the most fan clubs. Let them be the target, with everybody else taking pot shots."

"Look, if you're on top and you put out a record that falls below a million—the end. You're dead. Everybody says you're slipping."

"All I want is to be second or third or maybe fourth . . . year in and year out. Always just around the top, you know?"

First Show

Laine paused to sign autographs. He—along with Billy May's orchestra—had attracted more than 4,000 persons to Mission Beach ballroom on this night and now it was after the first of two shows.

He stood at a side entrance to the ballroom, surrounded by young people. They were wildly idolatrous, most of them, clamoring for his signature. Frantically, they thrust scraps of paper at him. One adolescent lad proffered his white shirt cuff.

"You kidding?" asked Laine, hesitatingly.

The boy grinned. "No, sir, Frankie," he squeaked.

On the Cuff

Laine shrugged amiably and scrawled his name across the cuff. He thanked the boy as he thanked all the others who sought his autograph. It is rare, of course, for celebrities to thank anybody for anything. Laine is a good guy.

"Where were we?" he asked, turning to the reporter.

"About being on top, Frank."

"Sure," said Laine, one hand gripping a paper cup containing a soft drink, the other guiding the pencil signing autographs. "If you're on top, No. 1, all the fans of all the other singers hate you. They gang up is what they do."

Could Have Suffered

"You know something, when Johnnie—Johnnie Ray—came up, the guy on top right then was Tony Bennett. Johnnie and I have a few—ah, similarities. So even though we're both on the same label—Columbia—you'd think I'd



Frankie Laine with Mitch Miller

suffer when Johnnie hits big.

"Nope, my records kept selling good. But get this, Johnnie cut into Tony's sales. That's what I mean about being on top."

"Frank," said the reporter, "I was wondering about something. You were the one who brought in the so-called 'big voice' style . . ."

"Thanks—a lot of people had forgotten."

A Fad?

"So now," the reporter went on, "now the people supposedly in the know say the 'big voice' is a fad, on its way out. Like Al Martino at Capitol. They say Al better cash in quick since he's one of the newest 'big voice' guys and the fad won't last."

"Maybe," said Laine, slowly. "Maybe. All depends what they mean by fad. If something clicks that big with the public, chances are it'll last awhile. It'll last."

At this point a sharply-dressed hanger-on snorted in disdain.

All Gimmicks

"Ah, gimmicks," he snapped. You can sing, Frankie. But these new guys, all they got is gimmicks. You don't need 'em, Frankie."

Laine shook his head. It was a gesture of reproach tempered by mild amusement.

"Wait a minute," said Laine. "Don't forget Mule Train. We had gimmicks—whips cracking and echo chambers. No, gimmicks are all right."

"What really counts, though, is when you face an audience. Gimmicks won't help you if you haven't got it then. That's when you gotta sing—sing and sell."

A Capitol Gain: Bob Manning

New York—A big promotion has been prepared by Capitol Records to launch Bob Manning on the label.

Manning, a singer from Philadelphia who once worked with the bands of Art Mooney and Ziggy Elman, cut four sides on a session he promoted independently. He subsequently sold them to Capitol, landed himself a contract and promptly made four new sides with Sid Feller conducting.

—Bob Fulford

Fletcher Fund To Be Set Up By Goodman

New York—The Fletcher Henderson Fund will benefit from the Benny Goodman-Louis Armstrong concert tour.

John Hammond, who helped to launch the original Goodman band and who is now working with Benny on the organization of his new alumni-studded lineup, is working out a plan with Benny whereby some of the proceeds of the concerts will be used by the Fund to provide scholarships in Fletcher's name at various music schools and colleges.

Atlanta university, of which Henderson was a graduate, will probably be one of these.

Plans for the Goodman unit are proceeding apace, with Billy Butterfield the latest alumnus to be listed as a probable sideman.

Well-Garbed

New York—Included in the list of the Ten Best-Dressed Men in the country, assembled by the publicity-conscious Custom Tailors Guild of America, are a few gentlemen associated with music. Sammy Kaye was adjudged the best-dressed orchestra leader; former bandleader Desi Arnaz took first place among television personalities; singer Danny Kaye in the movies, and singer Ezio Pinza in concert music.

And pianist Harry Truman as elder statesman.

Strictly Ad Lib

NEW YORK

Tying in with the BG-Louis concert tour, Columbia will release two more Goodman LPs shortly. One will feature reissue of Eddie Sauter arrangements (Benny Rides Again, The Man I Love, etc.); the other will feature more recent cuttings of old Fletcher Henderson scores . . . Stan Getz joined the Ellington show during Duke's second week at the Band Box; he was joined the following week by Machito, Charlie Parker, and the Bill Harris-Chubby Jackson combo. Willie Bryant and Ray Carroll have taken over the nightly WOR disc jockey stint from the Band Box . . . Helen Dimone, latest Phil Moore protegee and former Godfrey Talent Scout winner, now singing at the Copa, has snagged a term contract with Warner Brothers.

John Arcesi failed to hypnotize his wife. On the evening when he should have opened at the Boulevard, he spent the night in jail—thanks to her charge of non-support. John and the Blvd. management are now fighting it out through AGVA . . . Buddy Johnson, a Decca pactee for 13 years, reported negotiating with Mercury . . . Joni James was presented with a million-record-sale gold commemorative disc, when she opened to big crowds headlining the show at the Paramount, on the strength of Why Don't You Believe Me . . . Marlowe Morris, after cutting some sides with Paul Quinichette for Mercury, landed a date of his own on the same label; he plays Hammond organ, leads his own quartet.

CHICAGO

Count Basie and Teddy Wilson were the first two groups at the Blue Note to get benefit of the new NBC wire out of the club every Sunday and Wednesday night. Next band into the Note, by the way, is the Third Herd of one Woodrow Wilson Herman. Opens on Feb. 27. Following in two weeks will be Dave Brubeck (a speedy return) and the Chubby Jackson-Bill Harris venture . . . Monica Lewis is currently enhancing the show at the Chez Paree. Willie Shore stars . . . Harry Belafonte is to take over at the Black Orchid on March 6, following a more-than-two-month stand by Josh White.

Ralph Marterie's band will back Joni James on her triumphant return to the city as headliner on the Chicago theater stage bill March 20 . . . Bette Chapel, who used to sing on the Garraway TV show, on the mend after a serious auto accident. . . Modern jazz accordionist (some of the time) Leon Sash continues at Helsing's . . . Chamaco's Latin men still at the Omar Room of the Preview.

The Tiny Davis all-girl band has been breaking records on its trip east. Group climaxes its present tour, which includes stops in St. Louis, Nashville, and New York, with a booking at the Crown Propeller, Harrisburg, Pa., starting March 16 . . . The Johnny Lane Dixie crew busy at the Rivoli cafe in Aurora.

HOLLYWOOD

Anita O'Day who's been having a spot of trouble with the law here, drew a prompt acquittal when her case came to trial. Jury was out for less than a half hour, which is about as long as it takes a jury to get out of the box, reach the jury room, return to court and render a verdict. ABC office is setting up a string of dates for the singer . . . Watch Jan Garber, for whom the times are ripe, win a video victory via the Palladium's bandstand telecasts when he makes his stand there (March 3-22) . . . Lou Busch, Capitol's Joe (Fingers) Carr, off to Las Vegas to launch his new nitery act.

L.A.'s Coconut Grove hot for name bands again since the Harry James click there, with Ray Noble (March 4-April 7), Benny Strong, Jack Finn, Ted Fio Rito, Freddy Martin coming up in that order . . . In court: Mario Lanza's landlady with a suit claiming Mario owes her \$19,801 in back rent and damage to her house.

BOSTON: Lee Wiley opened Feb. 9 at Storyville, Dave Brubeck due in the 16th. Club now has a weekly wire with WHDH's John McLellan . . . Horace Silver impressed during his week at the Hi-Hat behind Lester Young . . . Johnny Hodges came in Feb. 2 and was to be succeeded by The Ink Spots (sans Kenny) and James Moody on successive weeks.

Rex Stewart and J. C. Higginbotham increased the Savoy's business considerably, and Vic Dickenson's band is heating Mahogany Hall . . . Ben Webster played an unpunctuated but musically stimulating two-weeker at Eddie's Lounge . . . Don Cornell played Blinrubb's the week of Feb. 2, and the next four Mondays were to be openers for Guy Mitchell, Alan Dean, Patti Page, and Rusty Draper. Les Paul, Mary Ford and electronic equipment are set for some time in March . . . Al Vega's trio is at the Music Box, and The Soft Winds continue their lush life at the Darbury Room.

—Nat Hentoff

SAN FRANCISCO: The Big Show's April appearance here already causing considerable talk, as Joni James is leading all the hit parades locally and Frankie Laine and Woody Herman are old favorites . . . Local record collectors happy to hear that Orrin Keepnews will supervise the upcoming RCA Victor reissue program . . . KNBC music librarian Carl Weininger retired after umpteen years of service with the company.

Stan Kenton was featured on Michael Donn Random's Symphony Hall on KLX when in town . . . Hank Jones couldn't make the job at the Black Hawk with Buddy Rich and Flip Phillips, so the latter two worked with the Vernon Alley group backing them. Open-

ing night was largest in the Black Hawk history despite the \$1 tag . . . Wild Bill Davison was followed at the Hangover club by Red Nichols, latter opening Feb. 12 for four weeks. Then it's Jack Teagarden.

—Ralph J. Gleason

ST. LOUIS: Stage shows made a comeback here as the Ambassador theater inaugurated twice-a-day live shows to fit in with a film program. Spike Jones and wife Helen Grayco spearheaded the experimental run, to be followed by Jack Carson and revue . . . Patti Page along with Hal McIntyre and his band came to the Chase club Jan. 30 and performed to standing room only before Frankie Laine opened on Feb. 6. Dorothy Shay came in on Feb. 20 . . . Maurice Rocco is going strong in a four-week Zodiac lounge engagement . . . Vaughn Monroe had a capacity house one-niter at Casa Loma ballroom Jan. 29.

—Bill McGoogan

PITTSBURGH: Ralph Marterie and his Down Beat band, at the West View ballroom . . . Billy May a future booking at the same spot . . . Charlie Spivak recorded Waiting, the brainchild of local song writer, Dr. Richard Wells . . . Wholesale turnover in bands at local night spots: Luke Riley for Ralph DeStephano at the Carousel; Tiny Wolfe replaces Hy Edwards, at the Copa; Bobby Cardillo's group out at the Monte Carlo, to be replaced by Gloria Seigle on piano and Jean Dixon, organ . . . Michael Spots and Ella Fitzgerald at the Stanley theater the week of Feb. 5 . . . The Four Freshmen, Eydie Gorme, and Karen Chandler, recent attractions at the Copa.

—Charles Sord

(Turn to Page 21)

Muggsy Mulls Hawaii Trip, 1st European Tour Since '30

Toronto—Muggsy Spanier's 1953 activities may take him as far west as Honolulu and as far east as Stockholm.

The cornetist-leader expects to bring his six-piece Dixieland group to Washington, Baltimore, Cleveland, and Columbus, in that order. Los Angeles and San Francisco are on the list in California.

Europe by Autumn?

"Then we hope to go to Honolulu, and, after working our way back east, cross over to Europe, possibly in August or September," Spanier said plans were not definite yet, but that he expected to visit France, Belgium, Germany, and the Scandinavian countries.

It will be his first trip to Europe in 23 years, he admitted. "I was over in 1930 with Ted Lewis' band, and we had a wonderful time."

As he talked of future plans, Muggsy was pausing between sets at the Colonial Tavern on the last night of his sixth visit here in the last two years. He holds the all-time record gross at the Colonial (set one Friday night in 1951, when you couldn't get near the place) and he evokes greater response from Toronto audiences than almost any other leader.

Of Toronto jazz fans, he com-

By Buddy DeFranco

My Favorite Clarinetists



Benny Goodman



Artie Shaw



Stan Hasselgard



Jimmy Hamilton



Buddy DeFranco



Johnny Mince



Abe Most



Peanuts Hucko



Tony Scott

(Ed. Note: Buddy DeFranco started winning in the clarinet division of the *Down Beat* poll in 1945 and hasn't stopped grabbing plaques since. He's taken eight in a row, and we thought that it would be of much interest to *Down Beat* readers to see who the men were that most influenced Buddy's style.)

There are, naturally, many clarinetists whose playing influenced mine and to whom I listened as often as I could. But I have been asked to name those whom I consider tops in the field and who did the most to shape my clarinet style. They are, in order:

● Benny Goodman. I pick Benny first just for his sheer proficiency as a clarinetist. He has a good tone, clean, sure technique, and a basic pulse which he introduced as "swing" many years ago. He's just an automatic first and my idol for years.

● Artie Shaw. I'd name Artie second because of his fluent style and originality. He could handle a melody as easily as a swing piece. And he also has a fine harmonic sense. I had figured that Artie would move more and more into the progressive field, but unfortunately I was disappointed.

● Stan Hasselgard. My deepest regret is that Stan is not with us today. I have the feeling that he would eventually have surpassed everyone in the field of clarinet jazz.

I have often been asked if I ever felt jealous of or vindictive toward Stan. I can say only that during the short time I knew him, he was a warm, honest human being. His kind of competition would have been healthy. Perhaps we could have created (commercially, that is) the same fervor and interest in the clarinet that Benny and Artie did a few years back.

● Jimmy Hamilton. A guy with a good tone, excellent technique, and an original style. I expect great things from Jimmy in the coming years.

● Peanuts Hucko. Although I feel that perhaps Peanuts sounds too close to Benny and not original enough, he nevertheless has excellent facility and an exceptional tone.

● Abe Most. Again I get the feel-

ing that Abe sounds a little too much like someone else, in this case Artie Shaw. But he sure can handle a clarinet.

● Johnny Mince. Johnny has been a favorite of mine ever since I heard him years ago with Tommy Dorsey, when he was playing some brilliantly fast and creative things. I honestly feel that if Johnny weren't hindered in his present surroundings (studio work) he would definitely make his mark in the modern jazz field.

● Tony Scott. Tony is another clarinetist who is developing a personal style and just at the beginning of what will be a big career. He is acquiring great proficiency and a keen harmonic sense.

There are other clarinetists, too, whom I admire a great deal. Lester Young, for one. I consider his jazz ideas the greatest of anyone's, but the infrequency with which he plays clarinet keeps him from the list.

Another man, too, who is a great all-around musician and is skilled on clarinet but seldom plays it is Benny Carter. Sol Yaged, too, should be mentioned.

That's it. That's my list. I've probably forgotten half a dozen guys who should be on it, but the ones I mentioned I think would qualify in anyone's book.

Sammy Davis Jr. 1st On DDR Label

Philadelphia—This week marked the introduction of D.D.R. Records, a new label in the music business. First release has Sammy Davis Jr. singing *The Gypsy In My Soul* and *Who Needs Spring*. D.D.R. Records is owned by Joe Diamond and a group of Philadelphia business men.

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Dixie Stars Inked For Brown Derby

Washington, D. C.—The Brown Derby here will open a new series of top jazz names with the emphasis on Dixieland. Set to open Feb. 10 was Pee Wee Russell, and inked in to follow on successive weeks are Hot Lips Page, Coleman Hawkins, George Wettling, Billy Butterfield, and Bobby Hackett.

Backing for all will be a local house band led by pianist Bobby Conway and featuring Max McCurdy, trumpet; Larry Eanet, trombone; Wally Garner, clarinet; Walt Gifford, drums, and Norman Williams, bass.

Pearl Bailey Gets MGM On A Platter

Hollywood—Pearl Bailey is the latest singer to catch a movie pact on strength of a platter hit. Pearl is set for spot in MGM's *Easy to Love* (Esther Williams, Van Johnson, Tony Martin).

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STRINGS

Cafes Get 'New' Nelson Eddy

San Diego—"Did you see that fellow in the audience?" asked Nelson Eddy. "He was waving a check for \$20 and requesting *Donkey Serenade*. Well, for \$20,000 I couldn't have done *Donkey Serenade*. I don't even know the words. Honest. But how do you explain that to people? They think you're joking or being coy or something."

"Everywhere I go there are people who insist they've heard me do it a hundred times. But it's Allan Jones' song . . . and I've never sung *Donkey Serenade* in my life!"

The baritone—still youthful, still handsome—relaxed after trying out a new "act" for his night club tour. In contrast to most night club "break-ins," afterwards there were no anxious faces, and the air of desperation was absent.

Debut a Click

Eddy's debut at Top's, this city's only class nitery, had been astonishingly successful, and he sat back and joked with the men who had helped him—Ted Paxton, his piano accompanist; Tony Iovello, arranger and orchestra leader; Ben Oakland, composer; Eddie Maxwell, writer, and George Gottfried, adviser.

"Maybe," someone suggested, "the same people who want you to sing *Donkey Serenade* keep after Allan Jones to do *Shortnin' Bread*." "Probably," said Eddy. "But after tonight I like all people in all audiences."

It had been a successful debut, to be sure—and also a strange one. Likely the real story behind the start of a new career was the audience—how they cottoned immediately to the singer, how they remembered the Jeanette MacDonald-Eddy films and the pleasure this man had given them through the years.

Nostalgic Night

It was something apart from his voice. It was nostalgia. It was the feeling—vague and elusive—

that a legend, so to say, had materialized and he was a good man as well as a pleasant legend.

As for his voice, it didn't really have to be good to please this audience. However, it happens that he was in excellent voice and he sang all of his favorites.

But with subtlety and charm, he also satirized his own style, even to the extent of spoofing the lyrics in *Shortnin' Bread*.

What's more, Eddy was entertaining and funny without resorting to the device of telling mere jokes—as some artists do to "humanize" themselves for the non-concert-going public.

Spoofs Movies

For instance, in setting the scene for a song from *Naughty Marietta*, he explained the plot. "We had just beaten the pirates . . . Sal Maglie was pitching."

Humorous stuff—and warm, too. And significant in his case, for in the past many critics considered Eddy a stony-faced singer, solid of voice but lacking in human warmth.

As a night club performer, however, Eddy has become a warm, vibrant personality. It was suggested by a reporter, in fact, that he was a "new" Nelson Eddy.

This was denied by the singer. "That's not quite true," he said. "Actually, for years I was 'Nelson Eddy,' a character created by the public—you know, the stern mountie leading the stout-hearted men."

"Successful, of course, but not nearly so satisfying as being myself—which is what I am now."

—Don Freeman

Some New Cat

Cincinnati—Rex Dale, WCKY disc jockey here, insists that when he attended Castle Farm recently to listen to a band, the waiter taking his order said, "Man, you should have been here New Year's Eve. What a ball! Some band called Woody Herman. Did you ever hear of him?"

Add Sunday Dixie To Menu At Child's

New York—Child's Paramount restaurant on Times Square is now presenting a three-hour Dixieland session every Sunday from 5:30 to 8:30 p.m.

Playing alternate sets at the Sunday sessions are Child's regular nightly combo, the Salt City Five, and a guest crew that from week to week features such veteran Dixielanders as Max Kaminsky, Bobby Hackett, Pee Wee Erwin, Tony Spargo, Sonny Greer, Henry (Red) Allen, Buster Bailey, Frank Signorelli, Vic Dickenson, George Wettling, and Wild Bill Davison. George Hofer, *Down Beat* scribe, announces the numbers and introduces the musicians.

BG, Webman Form New Firm

New York—Benny Goodman and former *Down Beat* editor Hal Webman are partners in a new publishing venture just launched here.

New organization will have an ASCAP outlet, Templeton Music, and a more active BMI wing, Emperor Music.

Webman has also gone into the personal management business and has signed Neal Hefti and Frances Wayne as his first clients.

Derby Signs Forrest

New York—Helen Forrest has been signed to a three-year recording contract by Larry Newton of Derby Records. She'll start recording this month.

Caught In The Act

Hugh Heller, Palomar Ballroom

San Jose—Following hard on the heels of the revival of interest in ballrooms and dancing, as heralded by the *Beat's* current dance promotion, Hugh Heller, San Jose disc jockey, singer, and radio personality has inaugurated a new show from the Palomar ballroom.

Heard every Saturday night over KLOK, the program is a half-hour show featuring Heller as emcee and originating from the stage of the Palomar, longtime stopping place of name bands enroute up the Pacific coast. Leaders are interviewed when booked into the hall, with Louis Jordan one of the first ones caught. Heller, who also works as a vocalist on KGO-TV in San Francisco, originated the show, brought in the Dick Crest band, a local San Jose group, for the series of regular broadcasts. Dances are from 9 p.m. to 1 a.m. Saturdays, and the show is broadcast from 10:30 to 11 p.m. Reaction so far has



Louis Jordan, Hugh Heller

been good, Heller reports. Show is sponsored by a local beverage company and plugs the ballroom as well as the sponsor's product.

—ralph

Bob Braman Trio, Palladium, Hollywood

It is extremely rare, almost unheard of, for an intermission group to attract attention here. Neither dancers nor diners are inclined to listen with any real interest to the small unit whose only function is to fill in the otherwise "dead spots" between sets played by the major attraction.

The Braman trio (Braman, trumpet and snare drum; Lee Willis, piano, and Chuck Clark, bass—all singers, also), which opened with Stan Kenton and was held over with Ralph Flanagan (Feb. 3-March 1), can take a bow for registering a solid click under these conditions.

Billy Eckstine, Fairmont Hotel, San Francisco

In his return to the Fairmont—Billy had to cancel early a year ago when he became ill—Eckstine scored heavily with the opening night crowd of cafe society but musically unhip regulars. Critics were unanimous in complimenting the singer for graduation into the top ranks of showmanship, and his entire program, despite the usual opening night bugs, was smooth, effortless, and considerably above the level of his performances of the past. *I Like It Here* the special piece by Sid Kul-

ler, went over particularly well with this middle-aged, un-hip audience; *Old Man River* was another favorite. In short, Eckstine is now in the top rank of supper club entertainers regardless of his popularity or lack of it with the record buying public.

—ralph

JATP Leaves; Rich, Roy Out

New York—Two last-minute changes were made in the JATP lineup before Norman Granz departed for Europe with his jazz unit.

Buddy Rich remained in California instead of making the trip as planned. He was replaced by J. C. Heard.

Roy Eldridge was also unable to make the trip, owing to conflicting commitments here with Coleman Hawkins. He was not replaced.

The current Granz tour will take in considerably more territory than last year's European jaunt. It will take in Norway, Finland, and Italy for the first time, and will include considerably more dates than last year in Switzerland and France, as well as some in North Africa.

The tour will end March 22, with possibly an extra date after that in Dublin, if musicians' union matters can be straightened out.

Bird, Diz To Pace Toronto Jazz Fete

Toronto—Charlie Parker, Dizzy Gillespie, and Max Roach will be among some 20 musicians participating in the New Jazz Society's first annual Festival of Creative Jazz at Massey Hall, May 15. Also in the one-night festival will be a 17-piece band directed by pianist Calvin Jackson.

The non-profit society, a local, non-affiliated group, has announced that 1,500 tickets (about half the house) must be sold by May 1. Net proceeds will be used to promote future concerts.

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The Trouble With Cinderella

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(Editor's Note: This is the fifth installment of Artie Shaw's book. Earlier chapters described his childhood on New York's lower East Side and in New Haven, where he earned his first \$5 playing the saxophone in an amateur show. After some amateur band work, he turned professional by joining the important local band of Johnny Cavallaro, dropped out of high school to give full time to music, then, after less than a year with the band, was fired as the result of a disastrous introductory bout with the bottle. Cavallaro meant only to warn him, but Artie "accepted my dismissal and made it stick by running off.")

By ARTIE SHAW

In fact, by the time I stopped running, I had covered quite a distance. All the way from Bantam Lake, Connecticut, to Lexington, Kentucky, then part of the way down through Florida by way of Tennessee and Georgia, and finally, at long last, back home to New Haven again. This was only the first of many such professional Grand Tours I was to make as I grew up in this business I had somehow got into at an age when most kids are just going through the painful-enough experiences of the average adolescent and trying to fit themselves for some sort of "normal" life.

Right here we come to a matter I've already discussed—the question of Jewishness and some of the problems a Jewish kid can run into on that score.

At fifteen, all I could do was to act on what I rationalized for myself as the necessities for getting ahead in the profession I had chosen.

The first thing that I told myself had to be corrected was my name. It was too long. It was unwieldy. Nobody could pronounce it. No one seemed to be able to remember it, even. Besides, what was the sense of going around with a monicker like that, when it would be so easy to change it to something easier to spell and pronounce? Why remain Arthur Arshawsky? Why not change it to a shorter name?

And so . . . Exit Arthur Arshawsky. Actually, as I was named by the rabbi my real first and middle names are Abraham Isaac—but for some reason my mother decided to give me the name Arthur. So perhaps it would be more correct to say, "Exit Abraham Isaac Arshawsky."

In any case, exit the Arshawsky boy.

Enter Art Shaw!

At the time when I, or rather this Art Shaw kid who was now beginning to masquerade as me, received my summary discharge from Cavallaro's band, there were a bunch of fellows up in that vicinity who had banded together to try to form an orchestra. Their idea was to work their way down to Lexington, Kentucky, where there was supposed to be a job waiting for them at a dance hall named—where in hell do they get names for these joints?—the Joyland Casino. I had already spotted some of these kids standing in front of the bandstand at the Bantam Lake dance hall and although I didn't know any of them I was pretty sure, from the way they acted, that they were either musicians themselves or fellows who knew something about music.

No Crowding

In those days bands didn't as a rule have people crowding around the bandstand as they did later on, especially during the peak of the Swing Era. And mostly, when anyone did take the trouble to stand for hours on end listening to a dance band, the chances were, usually, that he had something to do with music himself.

At any rate, the night after I was fired I went over to the dance hall and stood around rather disconsolately, listening to the band and making invidious comparisons between myself and the new saxophone player who had taken my place. About an hour after the band had started, I noticed some of these kids come in and go over

to the bandstand as usual. Some-

time later on, one of them spotted me and came over to ask me how

come I wasn't playing that night.

I told him I'd been fired. He seemed quite excited to hear it. By the time intermission came around, he had brought the rest of them over, introduced them and himself, and asked me if I would be interested in joining their band. I was only too happy to hear more about it. By the end of the evening we were good friends. And since there was now nothing to hold me, I packed my clothes and instruments into the rear seat of their old jalopy, crowded in with the four of them who were there that night, and, bidding a none-too-sad farewell to the band cottage where I had been living for the last month or so, made a fast getaway.

That turned out to be the beginning of a frantic, but fortunately brief, interlude in my budding pro-

fessional career. This outfit was almost as amateurish as the little Peter Pan group I described earlier, and couldn't begin to com-



Artie Shaw

pare musically with Cavallaro's band. Nevertheless they had two distinct advantages over either of the other outfits. Unlike the Peter

Pan group, these boys were at least sufficient in numbers to make up in sheer volume what they lacked in musical ability. And as compared with Cavallaro's band, where everybody else had been practically old enough to be my father, here was a band made up of kids somewhat older, but not actually enough to make any great difference. The oldest one, in fact, was around eighteen and, since I lied about my age and told them I was sixteen, that wasn't any difference to speak of.

However, before I got through with this bunch of kids, I had done more than lie about my age. I found, after a couple of days, that there were a number of them who had no great love for Jews.

For the rest of the time I stayed with them—which was right up to the bitter end—I was a gentile. I lived with them as one, my name was as Anglo-Saxon as any one of theirs, and in the end I almost came to believe I was one. Almost, I say, but never quite all the way. For there was always an underlying sense of guilt. There were

(Turn to Page 18)



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NEW, YOUNG SINGER, 15-year-old Sandy Stewart of Philadelphia, has been signed to five-year recording contract with Okeh records. High school lass, who plans to desert classroom in favor of private tutor, is pictured at first recording date. Above right, she listens to playback with Lou Stein, piano; Will

Bradley, trombone; Danny Perri, guitar; Ed Safranski, who assembled sidemen for date; Billy Butterfield, Don Lamond, and Hymie Schertzer. Backing singer in photo below are Lamond, Butterfield, and Bradley. William Morris agency is handling Sandy's bookings.



ALL-STAR AFFAIR occurred when Ben Webster recorded a special session in New York for Mercury records recently. Hatted tenor man, seen at right with Bob Shad,

Mercury a and r man, joined seven stellar sidemen for wax date. Shown working with Webster at session are (center, left to right): Eddie Bert, Don Elliott, Sammy

Rubinwitch, Sid Brown, and Johnny Richards, who wrote the arrangements and conducted. Also participating were Jo Jones, drums, and Billy Taylor, piano.



CONFIDENTIALLY, he syncs. Van Johnson practices synchronizing his drums with soundtrack recorded by Jackie Mills for forthcoming MGM film, *Remains to Be Seen*, in which Johnson plays role of drummer. Studio insists actor's skin game had to be moved to basement of his apartment at request of neighbors.



SUNNY DAYS are enjoyed by Jo Stafford and her music-director husband, Paul Weston, shown warming up to Old Sol at Wilbur Clark's Desert Inn in Las Vegas, as public warms up to Jo's latest record, *A Fool Such As I*, now moving up on heels of her current hit, *Keep It a Secret*.



Swingin' The Golden Gate

'Way-Back-When' Snobs Hurt Musicians, Selves

By RALPH J. GLEASON

Back a few years ago—it seems like a thousand, now—George Frazier wrote a piece in the *Beat* reviewing the Basie band in Boston. The gist of George's article was that the band didn't sound like it did in the old days when there was only a handful of the cognoscenti present. In those days that band, and jazz in general, had what I believe George referred to as "the benediction of intimacy." It was much better then, he believed.

Now, that statement and its extensions and corollaries make up the conscious and unconscious philosophy of the intellectual snob. It doesn't matter whether the discussion is about baseball (Ty Cobb ballyhoos the good old days), bull fighting (Hemingway points out in *Death in the Afternoon* that bull fighting critics always revered the old days while deprecating their contemporaries), or blues singers (plenty of today's crop of singers would be collectors' pets if the labels were musty). The stuff they're putting down today isn't as good as it was in the old days. It never was, to steal a line.

Next Door

You don't have to look very far to apply this to the current music scene. There it sometimes translates itself into the attitude that back when only six of us had ever heard him, Nat Cole was a great jazz man, or when Billy was starving singing for the small, appreciative audience numbering mainly myself (Lil Abner style) he was great, but now he's too commercial. Well, Nat and Billy aren't the only ones to know how ridiculous this is, but it is a never-ending annoyance to them, even if they never say so.

That is where the great danger of the "benediction of intimacy"—the intellectual snobbery—of jazz lies. Once jazz produces a good artist and he gets his message across to enough people so he can drive a fat car, build himself a house, and have his clothes made to order, he gets jumped on for forsaking his art. You don't have to be hungry to be a good artist. But you do have to be honest. And there are rich men, as well as poor men, who are honest.

Do you think for one minute that Rosemary Clooney isn't singing today as great as, or greater than, when she was making those miserable one-nighters with Tony Pastor? Or that Nat Cole or Louis Armstrong are less sincere jazz men because they have found a formula to sell records? (And, by the way, you should find so good a formula). Nonsense. If a man's got it, he's got it, and it takes a lot more than money to make him lose it.

Never Better

This was brought vividly to mind recently by the appearance at the Hangover club of Wild Bill Davison with a band of youngsters including Eph Reznick and Eddie Phylfe. Now Bill, as everyone knows, goes right back to the beginning. But he probably never made as much money, had such a good time, had fewer hassles, and sounded better than he does right now.

His band isn't a thumping, monotonous-sounding Dixieland stereotype. It swings on four, and it swings good. Wild Bill is still wild enough to please the luses, but he still plays as though he loves it and means it, and that's good enough for me. However, record collectors (whom Eddie Condon is once reported aptly to have tabbed "jerks") have put him down. One of them said to me that Reznick showed promise on his records, played good solos but didn't seem to have the slightest idea of how to play ensemble. You know, there ought to be a law.

One good thing about this attitude—and believe me I know whereof I speak, as I was guilty

once, myself—is that it carries its own dues. If things aren't as good as they were in the old days you'll never recognize gold when you strike it. And you'll never enjoy the great and wonderful kicks that music—from Dixie to whatever—provides today. You won't hear Duke because he can't be as good as 'way-back-when; you won't hear Basie for the same reason, and you won't even get the wonderful kick that comes from witnessing

Combine With Getz? Not For Me: Mulligan

Hollywood—Gerry Mulligan, the baritone sax ace who would consign the piano to the limbo of Dixieland along with the banjo and tuba, says he is highly complimented by Stan Getz's enthusiastic plan to join the Mulligan quartet, or annex it to his own combo—whichever it was—but it's just not going to happen.

Shown the Getz statement (*Down Beat*, Feb. 25) Gerry, whose piano-less quartet is now on an indefinite hold-over at the Haig, said:

"I don't know just what Stan has in mind here when he talks of adding me and Chet (Baker, Mulligan trumpet player) to his combo, joining me, or whatever it is, but it's not for me. I have my

Armstrong, Cole, Clooney, or any other top-rate performer taking a corny ballad and belting it out so it becomes music. You'll be too busy singing the blues to hear.

quartet. Stan has his combo, and I'm sure it's good. But if we got together, we'd have a band with two leaders, unless Stan was willing to be just a figurehead—and I don't think that's what he had in mind.

"For years I stayed in the background and wrote arrangements for many bands. Now, in the quartet, I have something that is all mine. I see no reason for sharing it with anyone."

Stan couldn't be reached for comment at this deadline. He was reported en route to Los Angeles for a stand at the Tiffany, but the opening date had been postponed.

Alan Dean In Gotham Bow

New York—Alan Dean, British singer currently at Blinstrub's in Boston, has been set for his first Manhattan location. He opens a two-week date Feb. 26 at Monte Proser's La Vie En Rose.

Stint will mark a reunion of Dean with Dorothy Dandridge, who toured in a vaudeville unit with him in England in 1951 and will be in this show at La Vie.

Dean has also renewed his contract with MGM Records for a further year.

Garner To Birdland For Eight Weeks

New York—Erroll Garner began an eight-week booking at Birdland on Feb. 12, the longest New York location run in his career. Also scheduled during his stay is a recital at Town Hall and the waxing of 12 sides for Columbia.



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Wire To Sapphire: Here's How Needle Gets That Way

If a phonograph needle is nothing more to you than a short piece of wire, bent at an angle and sharpened to a point, then get set for some surprises. That lowly element in your record player happens to be a precision-made instrument designed with tolerances finer than the thickness of a human hair. What's more, it isn't even pointed but is round at its tip!

For a first-hand report on modern needle production, *Down Beat* toured the plant of Jensen Industries, Inc. There a series of highly technical and detailed operations are carried out to give the record-spinning public long-wearing needles of top reproductive characteristics.

Dates to World War II

Surprisingly enough, needle production as it is found today goes back only to the end of World War II. Then, as micro-groove recordings were introduced and strides made in high-fidelity reproduction, player manufacturers began to introduce new cartridges. These incorporated needle-holding mechanisms to eliminate the weight and space required by the old, thumb-screw-held, "conventional" needle.

This, in turn, called for different, lightweight needles. So a new industry was created—virtually overnight.

Today the firm manufactures approximately 1,000,000 needles a month, covering about 150 different cartridges, each requiring its own specific needle.

Fine Tolerance

Production of a needle begins with very fine wire cut into short lengths which are delivered to the welding section. Here each wire is tipped with a tiny pellet of durosium, a metal 10 times more expensive than gold. It forms the actual playing tip of the needle.

After welding the wire is moved to the grinding room, where special abrasive wheels grind the durosium pellet to a point.

Next comes the "lapping" process. A small number of pins is carefully loaded in a metal can, a special abrasive substance is added, and the can is sealed.

The container is then placed on a rack that turns the can over and over in a constant grinding motion. The abrasive wears away the tip of the needle to give it the highly polished and rounded contour required for high-fidelity playing.

24-Hour Process

A three-mil point for 78 rpm records takes 24 hours of constant lapping, while a one-mil point for LP records requires three hours.

When the pins are removed from the lapping cans, they are inspected under powerful microscopes. This is a 100 percent inspection, which means that every one of the thousands of needles made each day is



THOUSAND-TO-ONE. Karl Jensen, vice-president of Jensen Industries, Inc., holds "mock-up" showing important differences in needle configuration, as they apply to microgroove and standard groove records. Cross-section model is 1,000 times' actual size.

viewed by a trained inspector to be sure that it meets the rigid tolerances of plus-or-minus .0001 inch!

Once a pin passes this step it goes to the punch press room where it is flattened and formed into its distinctive shape.

'Needle' at Last

Now the terminology changes again, and the "pin" is called a "spring." The springs move out to assembly tables where they are soldered to the shank and begin to take on the final appearance of a needle. At the end of this operation, in fact, the product is finally called a "needle."

Once again, each needle is subjected to a physical inspection, this time on a shadowgraph—a machine that projects a huge image of the needle onto a screen where it must fall within specific limitations.

Remaining now are the final steps of color coding the various needles for easy identification, packaging, and processing for shipment.

Virtually the same process is used for sapphire and diamond-tipped needles, except that a special precision machine is used to place

the jewel in the head of the needle.

But while the making of quality needles is a highly organized operation, a great deal of research and experimentation is still going on. Sound engineers and designers are working daily on such projects as increasing the response of needles, giving them longer life and even greater fidelity.

Thus, the process of making a phonograph needle completes its cycle with highly-trained technicians continually working on ways to give you more hours of studio quality record-playing pleasure.

First Of A Series

Let's Look Into That Home Hi-Fi System

(Ed. Note: There are five basic components in the average high fidelity home music system: record player, tuner, amplifier, loudspeaker, and loudspeaker enclosure. In a series of articles, *Down Beat* will explain the functions of these components. Material used is from the Hudson Radio and Television Corporation catalog.)

The Record Changer

There are three types of records in use today: standard 78 rpm (revolutions per minute—the speed at which the turntable rotates), and 45 rpm and 33-1/3 rpm, both long-playing microgroove types. These differ from 78 rpm records in their finer grooves and use of slower speeds, which permit more playing time. The fine grooves require the use of a needle which has a tip radius of .001" (one-thousandth of an inch). For 78 rpm discs a tip radius of .0025" or .003" is required.

Although manually-operated single record players and transcription players offer the greatest electro-mechanical precision and ruggedness, the general preference is for automatic three-speed record changers which provide untended hours of music, playing all types of records at all speeds.

'Tracking' Important
An important consideration in record playing is "tracking." This is the ability of the needle and tone arm to fit into the record grooves correctly and produce minimum wear, while reproducing all the recorded frequencies. Perfect tracking actually occurs only along one groove, somewhere near the middle of a record, where the arm is tangent to the arc of the groove. Extremely long arms (used on manual transcription

players) most nearly approach perfection. Curved arms and "heads" in better automatic changers are compensated to reduce tracking error to a minimum. The "pickup" is the cartridge in the head of the tone arm. It holds a needle (or stylus) and transforms the mechanical motion, or energy, from the record groove into electrical energy, which is then amplified by the amplifier and converted into sound by the loudspeaker. The pickup should apply to the stylus a pressure of six to eight grams (about one-quarter ounce) on LP (microgroove long-playing) records, and 15 to 20 grams (one-half to two-thirds ounce) on standard 78 rpm records.

There are two basic types of pickups in general use today. Most common is the piezo-electric or crystal type. They are low in cost but limited in ability to reproduce the audible spectrum. The new magnetic pickups are the preferred types. They are capable of wide frequency response. Since these

pages of engineering data on the Stromberg-Carlson 25-watt high-fidelity amplifier "AR-425." The booklet includes tables, charts, and curves and may be obtained by addressing Sound Division, Stromberg-Carlson, 1222 Clifford Ave., Rochester 3, N.Y.

Tuner Booklet

High Fidelity Simplified is the title of a brochure written by Harold D. Weiler, which discusses Browning tuners, and is available through Browning Laboratories, Inc., Winchester, Mass.

Descriptive literature on the new 1953 "Pilotuner," AM-FM hi-fidelity tuner manufactured by the Pilot Radio Corporation, may be obtained by addressing the firm at 37-06 36th St., Long Island City, N.Y.

The new Gray "Viscous-Damped" 108-B Tone Arm is described in a booklet available upon request from the manufacturers, Gray Research and Development Co., Inc., 598 Hilliard St., Manchester, Conn.

On The Cover

Sinatra In DeeJay Stint

Boston—On Monday afternoon, Jan. 26, Frank Sinatra became a disc jockey for the first time, taking over the Norm Prescott show on WORL—commercials and all. Sinatra displayed an often electric ad lib wit and a healthy detestation of the clichés of copywriters.

In reading a wine commercial, Frankie read warmly of the large, luscious grapes whence the wine came. Abandoning the script, Sinatra advised his listeners: "Dig those grapes. Forget the wine. Rush out and pick up on some grapes."

His musical taste—on the records he selected—was flawless from Ella's *World on a String* to Walter Huston's *September Song*.

At the end of the two-and-a-half-hour stint, a well-wisher in the studio suggested Sinatra could easily become a successful disc jockey if his singing voice ever gave out. Frankie's answer was an eloquent grimace.

—nat

magnetic cartridges have a very low electrical energy output, insufficient for the conventional amplifier, it is necessary to use a "pre-amplifier" to supply the necessary boost of electrical energy.

Needles, or styli, as they are more properly called, are available with tips of diamond, sapphire, or osmium—listed in order of their performance. The diamond tip will play a few thousand recordings with least record wear; sapphire will require replacement after a few hundred playings. Osmium-tipped styli have the least durability. Despite the fact that diamond styli have the highest initial cost, they are the most economical from the standpoint of cost per playing and greatly-reduced record wear.

Sight-Sound Show Nearly Sold Out

The First Annual Sight and Sound Exposition and Audio Fair, scheduled for the Palmer House, Chicago, September 1, 2, and 3, appeared to be nearing a sell-out within a few days after the first space contracts had been mailed out.

Expected to be the largest such show ever held in the high fidelity field, S. I. Neiman, president, has urged those who wish to attend the show to make their hotel reservations immediately as the advance registrations already in are running well ahead of expectations.

Change Your Own

WITH

Fidelitone

THE ORIGINAL LONG PLAYING PHONOGRAPH NEEDLE

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EVERYTHING YOU NEED IS RIGHT IN THE PACKAGE!

Simple Instruction Sheet, Tools, Spare Parts, and Accessories, when required.

AT YOUR FAVORITE MUSIC STORE

HOW TO INSTALL THE FIDELITONE

1.00

Record Reviews

Ratings

★★★★★ Excellent, ★★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Lola Ameche

★★★★ Honey, Honey, Honey
★★★ Can't Get Off the Track

Honey is a Hawaiian-type song sung in gravel-voiced, ragtime style by Lola. Sounds ridiculous, but the end result is pretty good—catchy and swingy. The track is another *Manana* imitation. (Mercury 70088)

Ames Brothers

★★★★ Lonely Wine
★★★★ Can't I?

This is the same *Wine* that was poured some months ago and which no one got high on, but this time it might make it. The Ames boys have an impressive version here, as they sing very well and get a discreet background from Norm Leyden.

Can't I?, another slow ballad, is done equally well, should draw a lot of plays. (Coral 60926)

Desi Arnaz

★ There's a Brand New Baby at Our House
★ I Love Lucy

But the TV show is pretty good. (Columbia 39937)

Eileen Barton

★★★★ Pretend
★★★★ Too Proud to Cry

Pretend is by far Eileen's best-ever record performance, and it's almost a shame Nat Cole's version got the jump on this one—it could have gone all the way on the strength of her elegant singing.

Flip is a takeoff on the Adlai-revived Abe Lincoln remark about its hurting too much to laugh, etc. It's chanted well, gives Miss B. a potent two-sided entry. (Coral 60927)

Ray Bloch

★ Together
★★ Must Have Been Your Love

Just for laughs, listen to this version of *Together*. Surely it must set some sort of inanity record. Connie Russell has the misfortune of being in front of Bloch's assemblage of marimbas, stiff, two-beat rhythm, and senseless vocal group that echoes chunks of songs behind Connie's vocal. She deserved a better fate. *Love* is better. (Coral 60919)

Don Cornell

★★★ If You Were Only Mine
★★★ S'Posin'

Don shouts valiantly on *Mine* looking for another hit, and he might have it if his being badly out of tune most of the time doesn't annoy listeners as much as it does us.

Don's more relaxed on the bouncy backer, sings much better, but whatever action occurs will be on *Mine*. (Decca 60903)

Bing Crosby

★★★★ Hush-A-Bye
★★★★ Mother Darlin'

The Groaner is marvelously at ease and in fine voice on *Hush* as he racks up his best singing job in ages. Too bad he doesn't get material that fits him as well for

his own movies (this one is from *The Jazz Singer*). This one would have been an automatic hit. It still could do it with a bit of push. Meredith Willson wrote the sentimental overleaf. (Decca 28581)

Bill Darnel

★ I Don't Know
★★★ I Played the Fool

A cloying, overly-cute girl singer gets frustratingly in the way on *Know*, a tune Bill could have done much better alone. There are too many superior versions of it out to give this one much of a chance.

Fool, more than slightly reminiscent of *A Hundred Years from Today*, is excellent. Bill chants expressively and Bob Austin's backing is just right. (Decca 28575)

Frances Faye

★★★★ My Last Affair
★ On a Raft

The hip Miss Faye swings through *Affair*, the *New Faces* song, in her talk-sing style and makes a forcible ingratiating performance out of it. Her odd voice (it has some of Mary Ann McCall's quality) and different delivery make it seem odd that she hasn't had a big record already.

The Weidler Brothers wrote *Raft*, and it's very poorly constructed—Frances almost sinks under its weight. Corny material, backing likewise. (Capitol 2347)

Ella Fitzgerald-Louis Armstrong

★★★★ Would You Like to Take a Walk?
★★★ Who Walks in When I Walk Out?

The wonderful team of Ella and Louis is paired up again, and they have themselves a ball on *Take a Walk*. It's taken at a drag tempo, opening with some Louis horn, but gets pulled along by the huge inherent beat both singers have. Louis' ad libs are warmly humor-

ous, Ella's singing simply great. The flip has Louis Jordan-like band support from Dave Barbour's studio group (some of his faintly-heard guitar work sounds fine), but the vocal is pretty conventional duo stuff, albeit sung flawlessly. (Decca 28552)

Four Aces

★★★★ If You Take My Heart Away
★★★ You Fooled Me

Al Alberts sings the five starrer as a solo with group backing. It's a strong tune, potent handling. *Fooled* is done too dramatically for comfort, and the guys stray off pitch a bit. (Decca 28560)

Lynn Franklin

★★ Deed I Do
★★★ Don't Worry 'Bout Me

These sides are marked chiefly by Pete Ruglo's backing and arrangements. Miss Franklin has a long way to go regarding projection and interpretation and singing with a beat, doesn't do justice to the material at hand. (Mercury 70082)

Georgia Gibbs

★★★★ Seven Lonely Days
★★★ If You Take My Heart Away

Georgia's at her best on country-inspired five star side and that's usually enough to guarantee a big record. *Heart* is a ballad that's well-done but nothing unusual. (Mercury 9448)

Richard Hayes

★★★★ Can't I?
★★ Once in a Lifetime

Hayes is back in good form on *Can't I?*, singing softly, phrasing well, and doing a nifty job in general. It's his best release since his early recording days. *Lifetime* is considerably below the level set on the first side. (Mercury 70068)

Eddy Howard

★★★ Now I Lay Me Down to Dream
★★★ I'll Go On Alone

Eddy's usual singing job on both of these, a ballad and a country-type novelty. Neither is any great shucks, however. (Mercury 70072)

Five Star Reprise

Here's what's happening with some of the records that have received five stars in recent issues of *Down Beat*.

TWISTED, by Annie Ross. Prestige 363.

Annie's lyrics set to a Wardell Gray jazz solo proving to be a hit item in the jazz field, with reaction especially strong in the Midwest. Prestige reports that it's the best-selling item on the label.

ANYWHERE I WANDER, by Julius LaRosa. Cadence 1230.

Record has broken into the best-seller class (already in the first five) with the aid of a great singing job and constant Arthur Godfrey plugs. The flip, *This Is Heaven*, was also a five-star pick, is almost as strong.

PRETEND, by Nat Cole. Capitol 2346.

Within two weeks of release the side broke into the first 15 and looks as if it will climb right to the top. The overleaf, *Don't Let Your Eyes Go Shopping*, is getting a lot of deejay play. Ralph Marterie's *Pretend*, five-starred in December, has been selling excellently since, especially in areas where the band has appeared.

MA SAYS, PA SAYS, by Johnnie Ray-Doris Day. Columbia 39898.

Virtually no action, though strenuous publicity pulled some sales.

THE DEATH OF HANK WILLIAMS, by Jack Cardwell. King 1172.

The country and western side is breaking wide open and is going to be very, very big.



Scoreboard

Here are the top 10 tunes in the country for the period ending Feb. 25. Compilations to determine these tunes are based on a nationwide survey covering record sales, disc jockey plays, and juke box performances. The records listed are those the editors of *Down Beat* suggest you listen to when making your purchase.

	Position Last Issue
1. <i>Till I Waltz Again with You</i> Teresa Brewer, Coral 60873; Tommy Sosebee, Coral 60916.	2
2. <i>Don't Let the Stars Get in Your Eyes</i> Perry Como, Victor 20-5064; Eileen Barton, Coral 60882.	1
3. <i>Keep It a Secret</i> Jo Stafford, Columbia 39891; Bing Crosby, Decca 28511.	4
4. <i>Have You Heard?</i> Joni James, MGM 11390.	5
5. <i>Why Don't You Believe Me?</i> Joni James, MGM 11333; Patti Page, Mercury 70025.	3
6. <i>Tell Me You're Mine</i> The Gaylords, Mercury 70030; Russ Morgan, Decca 28569.	6
7. <i>Oh, Happy Day</i> Lawrence Welk, Coral 60893; Don Howard, Essex 311.	8
8. <i>Hold Me, Thrill Me, Kiss Me</i> Karen Chandler, Coral 60831.	—
9. <i>Side By Side</i> Kay Starr, Capitol 2334.	—
10. <i>Pretend</i> Nat Cole, Capitol 2346; Ralph Marterie, Mercury 70045.	—

Tunes Moving Up

These are not the second top 10 tunes. They are songs on which there is much action and which could move up into the *Down Beat* Scoreboard.

1. <i>I Believe</i> Frankie Laine, Columbia 39938.
2. <i>Anywhere I Wander</i> Julius LaRosa, Cadence 1230.
3. <i>Doggie in the Window</i> Patti Page, Mercury 70070.
4. <i>Say It with Your Heart</i> Bob Carroll, Derby 814.
5. <i>Even Now</i> Eddie Fisher, Victor 20-5106.
6. <i>Wild Horses</i> Perry Como, Victor 20-5152.
7. <i>My Baby's Coming Home</i> Les Paul-Mary Ford, Capitol 2265.
8. <i>A Fool Such As I</i> Jo Stafford, Columbia 39930.
9. <i>Your Cheatin' Heart</i> Frankie Laine, Columbia 39938; Hank Williams, MGM 11416.
10. <i>Rachel</i> Artie Wayne, Mercury 70090; Al Martino, Capitol 2353.

BMI PUBLISHERS' ROW BMI

"THE GIRL WITHOUT A NAME"

(From The Hit Broadway Show—"The Seven Year Itch")

As performed by
ART LOWRY—COLUMBIA
"Other Records Soon"

E. B. MARKS MUSIC
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"TWILIGHT BOOGIE"

A new RCA Victor record

by
THE THREE SUNS

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DANCE ORK NOW
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"GRANADA"

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featured by Mario Lanza
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DUCHESS HITS

DUCHESS MUSIC CORP.
1270 Sixth Ave., New York City, N.Y.

"MIDNIGHT"

Gordon Jenkins
And His Orchestra
With The McQuaig Twins
Decca #28580

TANNEN MUSIC, INC.
146 W. 54th St., New York City, N.Y.

BMI PUBLISHERS' ROW BMI

The 'Beat's' Best Bets

Popular

These are not necessarily the best-selling records in the popular category, but they are sides we think you should pay attention to when making your purchases.

1. **Hot Toddy**, by Ralph Flanagan. Victor 20-4095.
Ralph's swinging, danceable instrumental is a worthwhile addition to any dance collection.
2. **Sugar**, by Vic Damone. Mercury 70054.
One of Vic's best vocal efforts to date.
3. **Let's Fall in Love**, by Dick Haymes. Decca 28540.
A splendid singing job by Haymes, one which deserves a listen.
4. **New Juke Box Saturday Night**, by the Modernaires. Coral 60899.
An enjoyably humorous takeoff on some of the top vocalists of the day.
5. **Hollywood's Best**, by Rosemary Clooney and Harry James. Columbia LP B-319.
Academy-Award-winning tunes distinctively performed by Rosie and Harry, with *You'll Never Know* particularly effective.

Frankie Laine

- ★★★★ **I Believe**
★★★★ **Your Cheatin' Heart**
- "I don't want to be the number one man," says Frankie on page 3, but if he keeps coming up with powerful records like this he won't be able to help it. *Heart* is Hank Williams' last tune and Frankie belts hard. *Believe* is just as strong, giving Mr. LoVecchio a pair of winners. (Columbia 39938)

Vera Lynn

- ★★★★ **What a Day We'll Have**
★★★ **Forget-Me-Not**
- Vera has a hit in *Day*, a catchy melody that will undoubtedly have several records going soon. *Not* will remind you of *Now Is the Hour*. (London 1265)

Mills Brothers

- ★★★★ **Twice As Much**
★★★ **Someone to Care For**
- One more good performance from the perennials that may not crack through like *Glow Worm* but will make some juke box noise. (Decca 28586)

Lee Morgan

- ★★★ **Colorado Moonlight**
★★★ **Just Another Line**
- Lee is the girl bassist-singer who's been playing around Chicago for some time, wrote both of these tunes.
- Moonlight* is multiple-voiced, and though the gimmick is wearing thin, her splendid range makes the trick effective. Neither tune is very distinctive, however, and we'd like to hear her working with better material. (Cloud 1019)

Dinah Shore

- ★★★★ **Salomee**
★★★ **Let Me Know**
- Dinah might have her much-needed hit in *Salomee*, a clever piece of material that tells the story of the chick with the seven veils. This is clearly on the way up. (Victor)

Sue Thompson

- ★★★ **The Things I Might Have Been**
★★★ **Take Care, My Love**
- Mercury's new singer has a voice that's a peculiar combination of Patti Page, Mildred Bailey, Johnnie Ray, and little girl. She's distinctive, different and could have a big future.
- The copy of *Take Care* that we received was way off center, difficult to listen to. (Mercury 70084)

Dan Belloc

- ★★★ **I Was a Fool**
★ **Ding! Dong! Ding!**
- Bea Gardy sings *Fool* with the Belloc band, and though she sounds very inexperienced and almost amateurish at times, she has a haunting Clooney quality and native ability that could make her a heckuva singer with some more work. The tune is the same one waxed by June Christy recently.
- Bill Scott, who sings the flip, simply has nothing to work with, despite the fact the writers are Lew Douglas and Frank Lavere, who penned *Pretend* and *Have You Heard*. (Dot 15052)

Les Brown

- ★★★★ **Ramona**
★★★★ **Montoona Clipper**
- Leave us get one small gripe out of the way before going into ecstasies about *Ramona*—it's too obviously an attempt to repeat *I've Got My Love to Keep Me Warm*. Otherwise it's a brilliant dance side—sparkling arrangement, beautiful dynamics, tight ensemble work, and some swell

solos. Geoff Clarkson gets eight bars first, then comes a flowing, Eldridgian half-chorus from Jimmy Zito, trailed by some swinging Dave Pell tenor. The band wraps it up to cap a great side.

The *Clipper* is a mambo written by trumpeter Wes Hensel, features some more good jazz from Pell and driving brass work. (Coral 60918)

Guy Lombardo

- ★★ **Pretend**
★★ **That's Me Without You**
- Guy brings *Pretend* up to a businessman's bounce tempo and makes it sound like a completely different song. Kenny Gardner sings it right on the beat. Band goes into waltz time for the flip. (Decca 28576)

Russ Morgan

- ★★★ **Tell Me You're Mine**
★★ **Have You Heard?**
- Russ has a very good band singer in Joan Elms, who sings *Mine*. Russ wah-wahs a little before taking over the mike on *Heard*. His singing doesn't improve with age. (Decca 28569)

Charlie Spivak

- ★★★ **O Sole Mio**
★ **The Army's Always There**
- Though Charlie isn't the trumpeter he was a few years ago (the sound isn't as effortlessly penetrating, the vibrato not quite as well controlled), he's still one of the best melody men around. *Mio* is his all the way except for a few bars where flat trombone plays fill-ins.
- Nothing happens on *Army*, an inadequate march melody. (King 15223)

Jerry Wald

- ★★★★ **The Thrill Is Gone**
★★★ **Terremoto**
- Clever use of multiple-voiced clarinets here. The band plays straight in a good dance side (*Thrill*), and Wald's clarinet(s) act as a section, don't intrude too often.
- Terremoto* is a bolero that's pretty Kentonishly wild, almost self-consciously so. A girl's voice sings along with the clarinet lead. (Decca 28554)

The 'Beat's' Best Bets

Country and Western

These are not necessarily the best-selling records in the country and western category, but they are sides we think you should pay attention to when making your purchases.

1. **Kaw-Liga**, by Hank Williams. MGM 11416.
A best-seller already, it's one of the late Williams' best efforts.
2. **John Henry**, by Bill Bailey. Mercury 70080.
This standard c and w tune gets fine treatment from Bailey.
3. **Eddy's Song**, by Eddy Arnold. Victor 20-5108.
A collection of titles of Eddy's hit records make up the lyrics of this one, which is selling big.
4. **A Lover's Quarrel**, by Goerge Morgan, Columbia 21070.
The pop item is done by Morgan and has started off fast.
5. **Railroad Boogie**, by Pee Wee King. Victor 20-5144.
Pee Wee's fine band takes the *Boogie* in full stride.

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Print your name for the Doggie on entry blank. Print your own name and address clearly. Entries must be postmarked before midnight, March 1, 1953. Names will be judged on basis of originality, uniqueness and suitability. Decisions of judges final. Duplicate prizes in case of ties.

Anyone living in the continental United States may enter, excepting employees of Mercury Record Corporation, The Downbeat Magazine, Wilson and Company, Inc., their advertising agencies and their families. All entries are the property of Downbeat Magazine and may be retained by them—none returned. Downbeat Magazine reserves the right to use or not use the winning names. Prize winners will be notified by mail.

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Dept. 39-W
Down Beat
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Chicago 16, Ill.

My Suggestion: _____

Name _____

Address _____

City _____ Zone _____ State _____



The 'Beat's' Best Bets

Jazz

These are not necessarily the best-selling records in the jazz category, but they are sides we think you should pay attention to when making your purchases.

1. *Summertime/Pick Yourself Up*, by the Swinging Swedes. Blue Note 1605.

Two sides five-starred in the Jan. 14 issue, with great arrangements by Gösta Thesleus and convincing performances from a group of Swedish all-stars.

2. *Gerry Mulligan LP. Pacific Jazz 1.*

A best bet in the last issue, too, but heartily recommended as some fresh-sounding jazz played by baritone sax, trumpet, bass, and drums. No piano.

3. *Meade Lux Lewis LP. Atlantic 133.*

Forceful, rolling boogie-woogie from one of the real originators as he plays some of the works associated with other boogie pianists.

4. *Ralph Sutton LP. Circle L-413.*

Some swinging, streamlined ragtime piano from one of the most able of its practitioners.

5. *Prologue*, by Stan Kenton. Capitol EASF 386.

A striking demonstration of how various men and styles make up a jazz band.

JAZZ

Records in this section are reviewed and rated in terms of their musical merit.

Count Basie

★★ *Sent for You Yesterday* ★★★ *Goin' to Chicago*

Al Hibbler replaces Jimmy Rushing in two of the blues from the first Basie band's palmy days. The original *Yesterday* had a sort of unerupted volcano intensity, and some great solos; on this one the band seems to be playing as loud as possible, the solo and vocal work are just passable. Brass bites nicely in *Chicago* and Hibbler sounds as though he means business. (Mercury 89028)

Dave Brubeck

★★★ *Stardust* ★★★★ *Lulu's Back in Town*

How much new can you do with *Stardust*? Paul Desmond finds some pretty notes on his opening alto chorus; Dave plays an unswinging, not especially inventive piano chorus, and Paul takes it out. *Lulu* is a reminder of Brubeck's ability to pick good tunes for revival. This side swings except for Dave's chorus, which never gets off the ground. (Fantasy 524)

Benny Carter

★★★★★ *Key Largo* ★★★★ *Isn't It Romantic?*

The first Carter-with-strings ses-

sion was a fitting occasion for Benny to perform his lovely *Largo* tune. Backed by a strong, insistent rhythm, the alto wizard picks out the prettiest notes, as he has for years, and weaves in a couple of surprisingly boppish double-time passages. *Romantic* is another virtuoso alto performance, but the rhythm section tends to get logy and the string writing could have been more imaginative. A superior side anyway, thanks to Benny. (Mercury 89026)

Don Elliott

★★★ *Oh! Look At Me Now* ★★★★ *Mighty Like a Rose* ★★★★ *Darn That Dream* ★★★★ *Jeepers Creepers*

Don's own date gives him his first chance to show his versatility on records. His mellophone gives the group its distinctive ensemble sound, but he also plays all the vibes and trumpet solos. If you notice a couple of spots when he starts on one instrument before finishing on another, credit it to trick recording; there was some post-session taping.

Tommy Talbert's arrangements produce some fine, rich sounds, though the execution and balance are slightly less than ideal, especially on *Rose*. Jimmy Lyon's beautifully incisive piano and Kai Winding's trombone are both strong features on *Dream*; Don's trumpet is excellent on *Jeepers*. All in all, a very pleasing, tasteful session. (Savoy 882, 883)

Bud Freeman

The Sailfish *As Long As I Live* *Sunday* *Satanic Blues*

Rating: ★★★

Joe Marsala

Bulls Eye *Lower Register* *Slow Down* *I Know That You Know*

Rating: ★★

Battle of Jazz, Vol. 1, this LP is called. The nature of the battle escapes us, since the two sessions were cut 18 months apart, are not radically opposed in style, and both have Dave Bowman on piano. However, it's a good way to restore to the market some sides that have been unavailable for years.

If there is any battle, Bud must be called the victor. His tenor had perfect time, a unique style, tone, and personality. Front line is completed by Max Kaminsky's trumpet, Brad Gowans, trombone and arranger, and Pee Wee Russell, who was evidently just as out of tune in September 1939. Band is a superior, semi-arranged Dixieland group.

The Marsala sides make use of three clarinets and harp (Joe's wife, Adele Girard); they're especially effective on *Lower Register*, a warm, slow blues with a dated guitar solo by Carmen Mastren but splendid solo work by Joe, one of the best and most musically of the Dixie clarinetists. Arrangements, harp, and dated solos tend to mar the other three members. Rhythm section, weak on the fast tunes, included a little teenaged drummer named Shelly Manne, making his record debut (March, 1941). (Brunswick BL 58037)

Stan Getz

★★★★ *The Way You Look Tonight* ★★★★ *Stars Fell on Alabama*

Stan, the first of the young cool school to sign with Norman Granz for records, makes his Mercury bow with two swinging sides. With him are Duke Jordan, piano; Jimmy Raney, guitar; Bill Crow, bass, and Frank Isola, drums. Stan solos throughout both sides. This makes *Way*, an up-tempo side, quite a tour de force, and one of Getz' most fruitful flights of ad lib fancy. (Mercury 89025)

Dizzy Gillespie

Sweet Lorraine *Lady Bird* *Hurry Home* *Afro Paris* *Wrap Your Troubles in Dreams* *She's Funny That Way* *Somebody Loves Me* *Everything Happens to Me*

Rating: ★★★★★

Cut in Paris a year ago, these (See Page 15)

Saxists Galore Star On Granz' New 'Jam Session'

JAM SESSION, Vol. 1 and 11, Mercury MGC 601 and 602. Personnel: Charlie Parker, Benny Carter, and Johnny Hodges, alto saxes; Flip Phillips and Ben Webster, tenor saxes; Charlie Shavers, trumpet; Oscar Peterson, piano; Barney Kessel, guitar; Ray Brown, bass, and Al Stoller, drums.

Rating: ★★★★★

There are many arguments in favor of recording jazz before an audience. We all know what the excitement, the applause, and the in-person atmosphere do for the musicians and for the listener. The fact that more and more jazz records are being made in concert halls and night clubs is ample proof that the policy is paying off.

But here, in *Jam Session*, is a powerful argument for the other side. For this date Norman Granz simply booked a recording studio and an all-star personnel, and relied on the musicians' own sense of values, and the competitive spirit within the group, to produce results.

No Honking

The result: no honking, no pandering to lower audience tastes, no artificial climaxes. Just a real, honest-to-Allah jam session, perfectly recorded, with no interruptions, and with nothing but Bristol Cream music, as fine as that fabulous wine.

Part 1, *Jam Blues*, and Part 2, the ballad medley, are on one 12-inch LP. Part 3, *What Is This Thing Called Love*, and Part 4, *Funky Blues*, are on a second 12-inch LP. Both are available separately.

It's hard to name a preference among these sides. So much depends on your personal taste in tunes and tempos. Each of the four numbers runs better than a quarter-hour; none seems overlong.

Jam Blues gets the session off to a leaping start. The solos in order (no order is listed on the label, except on the ballad side) run as follows: Flip Phillips, Benny Carter, Oscar Peterson, Charlie Parker, Barney Kessel, Ben Webster, Johnny Hodges, and Charlie Shavers.

The medley, an intelligent idea, features one chorus by each man playing one of his preferred ballads. Starting with Kessel's *All the Things You Are*, it continues with Charlie Parker on *Dearie Beloved*, Ben Webster with *The Nearness of You*, Hodges doing *I'll Get By*, and Peterson's *Everything Happens to Me*, after which Ray Brown takes a finely-recorded, excellently-played chorus of *The Man I Love*. Flip takes over for *What's New*, Charlie Shavers is a little disappointing on *Someone to Watch Over Me*, and Benny Carter brings the side to a superb close with his brilliant chorus of *Isn't It Romantic*.

The Best

What Is This Thing is perhaps the best of the four for overall ad-lib solo value. The order here: Ben, Charlie S., Johnny, Barney, Benny, Flip, Bird, Oscar, Ray, and then a four-bar chase in which the sequence runs Carter-Webster-Hodges-Phillips-Shavers-Parker, back to Benny, etc.

Funky Blues starts with a compelling riff at a slow groove tempo, with the three alto men—first Hodges, then Parker, then Carter—taking the first three solos, and Flip preceding Webster. Since comparisons are mandatory in a session of this kind, we'll go on record as feeling that all three altos play superlatively and that Benny Carter gets the edge over his confreres, thanks mainly to that terrific passage on *What Is This Thing*. Webster cuts Flip on *Funky*; on the other sides it's a photo finish.

Jam Session is a saxophonist's heaven and a delight for anyone who loves jazz *per se*. May it be the first of many.

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| • MARCHING ALONG TOGETHER | • DAYBREAK |
| • YOU ARE MY LUCKY STAR | • JA-DA |
| • I'M AN OLD COWHAND (From The Rio Grande) | • MAM'SELLE |
| • SEEMS LIKE OLD TIMES | • SUNDAY |
| • STAIRWAY TO THE STARS | • SLEEP |
| • I'M THRU WITH LOVE | • DOODLE DOO DOO |
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See Page 23 for More Classified Ads

(Jumped from Page 14-S)

were made at two dates. The numbers with four horns (Diz, Don Byas, Hubert Fol, Bill Tamper) have a French rhythm section (Raymond Fol, Pierre Michelot, Pierre Lemarchand); titles with smaller group have an American rhythm section (Arnold Ross, Joe Benjamin, Bill Clark). *Lady Bird* is the only title to make full use of an arrangement and of the French soloists (Hubert sounds like a boppish Benny Carter, Tamper like a Billie Harris).

Although there are minor flaws (Dizzy's lip falters here and there; the rhythm section is lousy on the last title) the overall impression is highly favorable. Rejecting comedy for the nonce, Diz played fine, sincere horn with true emotional content and melodic value. His one slow chorus on *Lorraine*, three choruses on *Somebody* and muted work on the fast, exciting minor *Afro* are especially effective. Don Byas is all over the place too, sounding like old times. (Blue Note LP 5017)

Benny Goodman Sextet

★★★★ *Undecided*
★★★★ *Deep the Devil and the Deep Blue Sea*

These are EP sides, running about seven and five minutes respectively. Personnel is unlisted (why?), includes Terry Gibbs and Mundell Lowe, who give an excellent account of themselves on both sides, with Mundy's comping as effective as his solos. Teddy Wilson is on piano, Sid Weiss bass, Don Lamond and Terry Snyder respectively on drums. Good groove, fine beat on both sides, but particularly on *Undecided*, a very happy-sounding affair. (Columbia B-1561)

Gerry Mulligan

★★★ *My Funny Valentine*
★★ *Bark for Barksdale*

Chet Baker's trumpet gets an unexpectedly Hackettish quality as he plays the first chorus almost straight, spoiling it with an ugly clinker in the release. Mulligan moves in for a solo, Baker comes back for a spot of mild counterpoint at the end. Overleaf, the pianoless foursome moves into high and swings throughout, Baker contributing some of his best solo work to date, but Chico Hamilton's drum solo, a full minute long, is as much of a bore as all drum solos on records. Where's the melody? (Fantasy 525)

Flip Phillips

★★★★ *Cotton Tail*
★★★★ *Blues for the Midgets*
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without Fred Astaire swing like a power-drunk pendulum on *Cotton Tail*, a side that excites from the first bar to the last. Flip, Shavers, Peterson, and Kessel all play superlative choruses; Ray Brown and Alvin Stoller keep the great beat going. *Midgets* (Oscar Peterson is a midget?) is a fine series of 12s with a couple of neat passages of arrangement. This date really came off. (Mercury 89022)

Lester Young

★★ *There'll Never Be Another You*
★★★ *Almost Like Being in Love*
★★★ *Little Pee Blues*
★★★★ *Jeepers Creepers*

Lester's first note follows his first loud breath about two seconds later as he ploughs into the slow-tempoed *You*. He then plays two choruses, showing few of the qualities that earned him justified fame. *Love* is of much more presidential stature. At a medium pace, he plays three choruses, stopping only to let Peterson take the last release. J. C. Heard, Ray Brown and Barney Kessel were also there. (Mercury 89027)

Pee, which has John Lewis, Jo Jones, and Gene Ramey, is not a blues; it's a 32-bar pattern, it sings, and it gives John a good chorus. *Jeepers* is from yet another session, with Lewis, Bill Clark, and Joe Shulman. Pres has the spotlight from start to finish and there's continuity and mood throughout. (Mercury 89017)

RHYTHM & BLUES

Records in this section are reviewed and rated in terms of broad general appeal. If they are of interest from the musical standpoint, they are marked with a sharp (#), or, if exceptionally interesting, a double sharp (##).

Ike Carpenter

★★★★ *Pachuko Hop*
★★★★ *Sandu*

Wow! Ike's specially-assembled studio band from Hollywood takes off on *Pachuko* in everybody-for-himself r and b style, and the result is practically overpowering. That's Maynard Ferguson way up there in the stratosphere. *Sandu* cools down a bit, getting a good medium-tempo groove and solos from Carpenter's piano and Maxwell Davis' full-bodied tenor. It's a good side. But when *Pachuko* comes blasting out of juke boxes, it's going to have whole neighborhoods running for cover. (Aladdin 3172)

Lightning Hopkins

★★★ *Candy Kitchen*
★★★ *Another Fool in Town*
Lightning, who clefted both

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tunes, is in his usual good form, instrumentally and vocally. *Candy* is just a fair song and an echo chamber effect doesn't help the effort.

Another Fool in Town is the sort of material that Lightning can give clarity and sincerity. The voice and guitar blend here in Lightning's own peculiar grass-roots sound; the sound of the Earth and just plain folks. (RPM 378)

Rock Heart Johnson

★★★ *Midnight Rambler*
★★★ *Black Spider*

Rock Heart does a good, sincere job on top deck but the group doesn't swing and the effort bogs down.

Black Spider, another song clefted by Rock Heart, loses out to poor solos. (Victor 20-5136)

Willie Johnson

★★ *Don't Tell Mamma*
★★ *Here Comes My Baby*

Willie Johnson is joined by Thelma (no last name) for a lack-luster side in *Mamma*. Rhythm sounds very far away.

Baby is not very exciting; everyone sounds very tired. (Savoy 881)

Annie Laurie

★★★ *Stop Talkin'*
★★★ *Give Me Half a Chance*

An exceedingly shrill, brassy sounding-band battles with Annie for attention on the jump side. Reverse is a ballad strongly reminiscent of *That's My Desire*; everyone tries a little too hard. (Okeh 6933)

Gary Marks

★★★ *Be on the Square*
★★★ *I Love the Work I'm Doing*

Square is a very square song. Nothing could alleviate this particular rectangle, but The Three Flames, who join Gary on this side, make a valiant effort to retrieve the whole affair.

The Three Flames couldn't possibly love this work that they're doing, but they give it a great try with a quiet, tuneful blend behind Gary Marks. Would be nice to hear this group on its own. (Jubilee 5101)

Mr. Sad Head

★★★ *Hot Weather Blues*
★★★ *Sad Head Blues*

Some good rhythm changes make *Hot Weather* bearable but Mr. Sad Head never sings it quite as strongly; last note is very flat.

Sad Head Blues moves along with a chorus and swinging sax solo but Sad Head seems too distant and doesn't get across. (Victor 20-5089)

Jimmy Scott

★★★ *Why Was I Born?*
★★★ *Something from a Fool*

Nobody could make this old Kern-Hammerstein standard sound bad. Jimmy does it as well as anybody.

Fool is a fine song, and Jimmy shows the pipes off to good advantage. If this is typical of the revived Brunswick's new releases, the label will do very well. (Brunswick 84000)

Micki Williams

★★ *My Kind of Love*
★★ *The Sun Forgot to Shine This Morning*

Micki adds very little to the standard. Gal sings well—but a new approach is needed if this standard is to sell well again.

The Sun Forgot is a pop ballad that Micki sings winningly but drags too much in instrumental

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The 'Beat's' Best Bets

Rhythm and Blues

These are not necessarily the best-selling records in the r and b category, but they are sides we think you should pay attention to when making your purchases.

1. *Mama, He Treats Your Daughter Mean*, by Ruth Brown. Atlantic 986.

A rocking beat and a shouting Miss Brown make this performance tops all the way through.

2. *You Didn't Want Me, Baby*, by Louis Jordan. Decca 28543.

Ingratulating singings are usually from Miss Jordan.

3. *Cross My Heart*, by Johnny Ace. Duke R-107.

A big seller and a good vocal combines.

4. *Benny's Blues*, by Cliff Butler. States 1236.

Moody, after-hours piano from Butler's keyboard man, Ben Holton.

5. *I Cried for You*, by Dinah Washington. Mercury 70046.

Up-tempo Dinah here, singing very well, plus a jumping tenor solo.

Section III

A Basic Record Library

Modern Jazz

(Ed. Note: This is the third in an exclusive Basic Library series, which when complete will give a full representative sampling of the entire record field. *Modern Jazz* (piano records and vocals excluded—to be covered later) was compiled by Leonard Feather.)

Georgie Auld	.....	<i>That's Auld!</i> (10" Discovery DL-3007)
Bebop	.....	10" Victor P 226
Dave Brubeck	.....	<i>Oetel</i> (10" Fantasy 3-3)
Ralph Burns	.....	<i>Free Forms</i> (10" Mercury MGC-115)
Serge Chaloff-Oscar Pettiford	.....	<i>New Stars, New Sounds</i> (10" Mercer 103)
Charlie Christian	.....	<i>Swing to Bop</i> (10" Esoteric ESJ 1)
Nat Cole, Shavers	.....	<i>Monarch All Star Jazz Vol. 1</i> (10" Monarch 201)
Buddy DeFranco	.....	<i>King of the Clarinet</i> (10" MGM E 1077)
Arne Domnerus	.....	<i>Jazz Around the World—Sweden</i> (Victor 3032)
52nd St. Jazz	.....	45 rpm Victor WHJ 9
Stan Getz	.....	<i>Jazz at Storyville</i> (10" Roost RLP 407)
Terry Gibbs	.....	<i>Jazztime USA</i> (12" Brunswick BL 54-000)
Dizzy Gillespie	.....	<i>Horn of Plenty</i> (10" Blue Note 5017)
Gillespie et al.	.....	<i>Hot Vs. Cool</i> (10" MGM E 194)
Coleman Hawkins	.....	10" Apollo LAF 101
Woody Herman	.....	<i>Woodchoppers</i> (10" Columbia CL 6092)
Milt Jackson	.....	10" Blue Note 5011
Illinois Jacquet	.....	<i>Collates</i> (10" Mercury MGC 112)
Jazz At The Philharmonic	.....	Vol. 4 (10" Mercury MGC 35005)
Lee Konitz-Stan Getz	.....	<i>New Sounds</i> (10" Prestige 108)
Modern Idiom	.....	10" Capitol 325
Thelonious Monk	.....	10" Blue Note 5009
Gerry Mulligan	.....	<i>Pacific Jazz</i> 10" PJLP 1
Fats Navarro	.....	<i>New Trends of Jazz</i> (10" Savoy MG 9019)
Fats Navarro	.....	10" Blue Note 5004
New Sounds from the Old World	.....	10" Blue Note 5019
New Sounds from Sweden	.....	Vols. I & II (10" Prestige 119, 121)
Red Norvo	.....	<i>Trio Vol. 2</i> (10" Discovery 3018)
Panorama of British Jazz	.....	10" Discovery DL 2001
Charlie Parker	.....	<i>With Strings Vol. I</i> (10" Mercury MGC 101)
Charlie Parker	.....	Vol. 2 (10" Dial 202)
Flip Phillips	.....	<i>Collates</i> (10" Mercury MGC 109)
Shorty Rogers	.....	<i>Modern Sounds</i> (10" Capitol H 294)
Tristano-Konitz	.....	10" New Jazz 101
Charlie Ventura	.....	<i>Monarch All Star Jazz Vol. 5</i> (10" Monarch 205)
Kai Winding-J. J. Johnson	.....	<i>Modern Jazz Trombones</i> (10" Prestige 109)
Lester Young	.....	<i>Collates</i> (10" Mercury MGC 108)

bridges. (Victor 20-5102)

Jimmy Witherspoon

★★★ *Baby, Baby*

★★★ *Slow Your Speed*

Jimmy Witherspoon chants *Baby* with warmth as a rhythm section enlivened by an organ's presence, keeps things swinging. Speed features Jimmy with more

of the same but the lack of a good solo here slows the speed down considerably. (Modern 895)

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Big Noise From Rome: Is This The 'New Sound?'

RESPIGHI: *Pines of Rome* and *Fountains of Rome*, Vienna State Opera Orch.—Quadri. WESTMINSTER WLS1677, 12". Performance ★★★★★; Recording ★★★★★.

LISZT: 1st and 2nd Piano Concertos, Edith Farnadi and Vienna State Opera Orch.—Scherchen. WESTMINSTER WLS168, 12". Performance ★★★★★; Recording ★★★★★.

GLIERE: *Ilya Mouromets* symphony and *Red Poppy* ballet suite, Vienna State Opera Orch.—Scherchen. WESTMINSTER WAL210, 2-12". Performance ★★★★★; Recording ★★★★★.

By WILL LEONARD

Give an ad writer a new topic, and he starts off at high speed, claiming sheer perfection for his product without pausing to think of possible later embarrassment. Or maybe he figures it won't be his own embarrassment; somebody else will have the account by that time.

The boys who made with the fancy words about the talking machine back in the '20s, were among the champions at the fine art of running before they walked. They were so thrilled at the invention of electrical recording that they ranted as if there were no more to be achieved.

Good reading on a dull afternoon is the advertising text on the yellowed envelopes which may have survived in a collection started back in the Coolidge or Hoover administration. There, between pictures of bobbed-haired flappers Charlestonizing with bell bottom-trousered sheiks wearing slick on their hair, the ad writer blandly avers: "Mechanical genius has at last achieved a perfect instrument for reproducing recorded sound."

New Language

Having hailed utter perfection at the very outset, they were faced with the problem of claiming improvements in succeeding seasons. Sounds like a problem, but it wasn't to the ad writer. He simply invented a language all his own, rich in adjectives the record buyer couldn't find in the dictionary.

"Viva-tonal" ("like life itself") was one of the earliest efforts. "Or-thophonic," meaning "the bee's knees," was such a jim-dandy that it's back in use again after many seasons of dusty desuetude. Today it's afloat in a world filled with platters admitting to "ffrr," meaning full frequency range recording; "F. D. S.," meaning full dimensional sound; "natural balance," meaning just what it says; and "living presence," which resembles the "like life itself" slogan of the '20s, but has the magic initials, L. P., in its favor.

There had to come a time when the boys would run out of ideas and ask the innocent bystander for help. Westminster, whose "natural balance" motto sounds surprisingly simple amidst the highfalutin' syllabification with which it's surrounded in the preceding paragraph, has decided it's time to call upon the citizenry for assistance in the manufacture of a meatier war whoop.

Braille Bait?

They're asking the guy on the pavement to submit a name for their hi-fi recording technique, and they're introducing the development with a record so loud it should enable a deaf man to participate in the contest.

That would be Ottorino Respighi's *"The Pines of Rome"* and *"The Fountains of Rome,"* back to back on a 12-inch LP that comes in handy either for thrilling listening or for breaking a lease. Respighi put together some of the loudest music this side of the 1812 overture, in these programmatic pieces and a third salute to the city of the Popes and the Caesars, *Festivals of Rome*.

Argeo Quadri, conducting the Vienna State Opera orchestra, smacks the most clangorous phrases with the enthusiasm of a carnival sport swinging the big sledgehammer in an earnest endeavor to ring the bell and win a cane. Listening to the volume of sound cascading from the speaker, you almost expect to see the stylus knocked out of the grooves by the uproar.

It's a test for any new recording technique, and Westminster's nameless method comes through with flags as well as decibels flying. There is brilliance of color as well as depth of sound in the nerve jangler.

'Beat' Gets New Classical Critic

Classical critic Rob Darrell has left *Down Beat*. Taking his place with this issue is Will Leonard, columnist and feature writer with the *Chicago Tribune* and former music critic of the *Journal of Commerce*.

Leonard's background includes years of covering classical music, live and recorded, for several publications, including several years as reviewer for *Musical America*.

He is, we think, one of the most capable men in the field and will prove a welcome and valuable addition to these pages.

It's Thumping To Talk About

AFRICAN TRIBAL MUSIC AND DANCES: Sonar Senghor and his troupe. ESOTERIC ESS13, 12". Recording ★★★★★.

Esoteric it says on the label, and esoteric its title certainly makes it seem, yet *African Tribal Music and Dances* shake that weirdly-unfamiliar feeling by the time your needle has crawled as far as the third or fourth band of the first side. The rhythms are not immediately infectious, the vocalism is of such limited range that it fails to curl the listener's hair. The program, nevertheless, makes easy listening.

You might expect its appeal to be limited to musicians studying its rhythmic drum thumpings in the hope of finding something on which they might improvise in American style. That such isn't the case may be surmised from the fact that young Senghor, touring Europe with his African quintet, has been a big hit with audiences of American soldiers.

The maestro, a Senegal student whose uncle operates a night club in Paris, broke in the act there, and expects to bring it to the United States this year. Dunno what visual appeal it has or hasn't, but there have been units less musical, union cards in pockets, on the back bars of Chicago cocktail lounges this season.

Vocals and instrumentals alternate on the 18 bands. Most of the music hails from French West Africa—songs about boy meets girl, wars, boys meets girl, feasting, and boy meets girl. There's one dandy about the village youths contesting for the job of the executioner, whose dandy assignment it is to chop off the head of a young virgin and throw it in the river to appease the crocodiles. Oughtta make a fine finale for a night club act, at that.

Released along with the Respighi works are two less-exciting sets. Edith Farnadi breezes through the two Liszt piano concertos with the same orchestra conducted less energetically by Herman Scherchen. In Gliere's *Ilya Mouromets* symphony and *Red Poppy* ballet suite, Scherchen isn't shirking as he puts the Viennese pit band on its toes.

CLASSICS IN CAPSULE

Current disc album releases, with ratings and once-over-lightly commentary by classic specialist, R. R. Darrell. LP's only are listed. The ratings (separate for musical performance and technical recording quality) are ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

NEW SLANTS

DISC DATA	RATINGS	COMMENTS
RACHMANINOFF: <i>Symphonic Dances</i> , Op. 45, Rochester Philharmonic Orch.—Leinsdorf. COLUMBIA ML4621, 12".	★★★ Performance ★★★★ Recording	● A first recording of an unknown Rachmaninoff work is something to look forward to—but any time a Rachmaninoff work lays around for twelve years while the record makers are desperate for material, you may be sure there's something wrong with it. With this opus, Rachmaninoff's last, written in 1940, the trouble is dullness. It's unmistakably Rachmaninoff, but Rachmaninoff at his least inspired. Leinsdorf doesn't do it much good, but the fault is in the writing, not the performance.
"NEW YEAR" CONCERT 1953: Vienna Philharmonic Orch.—Clemens Krauss. LONDON LL683, 12".	★★★★ Performance ★★★★ Recording	● Pay no attention to the meaningless title. This is a delectable dish of Viennese pastry, stuffed with bounties, sprinkled with schmaltz and likely to be eaten up entirely by anybody who tries a sample. Nine lighting shirks, none of them hackneyed, from the prolific pens of Johann and Josef Strauss. The only one in the batch that's particularly familiar is <i>Perpetuum Mobile</i> —and that receives a definitive performance with a surprise ending.

STANDARD WARHORSES

DVORAK: <i>Slavonic Dances</i> , Op. 46 and 72, Czech Philharmonic Orch.—Vaclav Talich. URANIA URLP604, 2-12".	★★★ Performance ★★★★ Recording	● Talich's recording tops the entries in this well-covered field. Not only is it the first complete version of Op. 46 and 72, but it has a more authentic flavor than any of its predecessors. Some of the dances sound a little tired after all these years, but it's fun to hear them for once in their entirety, especially in this clear, nicely-balanced pressing.
GILBERT AND SULLIVAN: <i>H. M. S. Pinafore</i> and <i>Trial by Jury</i> , D'Oyly Carte Opera Company. RCA Victor LCT6008, 2-12".	★★★★ Performance ★★★★ Recording	● Neither of these performances, cut 'way back in the days before Martin Green was singing the Judge and Sir Joseph Porter, is up to the more recent versions by London, but this set still is a bargain. It squeezes <i>Pinafore</i> onto three sides (it takes four on London's), and gets every note of <i>Trial by Jury</i> onto a single side (compared with two for London). That makes this an economical package. And you know the D'Oyly Carters of any vintage couldn't sing a bad Gilbert and Sullivan performance if they tried.
CHOPIN: <i>Sonatas</i> , Op. 35 and 58, Edward Kilenyi. REMINGTON R199-90, 12".	★★★ Performance ★★★★ Recording	● Kilenyi is in fast company in putting a recording of these two standards into the catalog, for they've been done, and very well, by a passel of experts. There is character in the forthrightness of his playing, though it doesn't have the traditional Chopin tang, but the reproduction is not of the best.

RARE VINTAGES

CRITIC'S CHOICE: Vocalists' records selected by Irving Kolodin. RCA Victor LCT1115, 12".	★★★★ Performance ★★★★ Recording	● Old-timers doing a reprise here include Tito Schipa, Lawrence Tibbett (and what a kick to hear again his voice as it was in 1940), Dorothy Maynor, Elisabeth Schumann, Maria Cebotari, Sigrid Onegin, Kerstin Thorborg, John Charles Thomas, Richard Crooks, Leonard Warren and Maria Ivogun. Unlike most such anthologies, this one has consistency of taste as well as of performance. Ivogun's <i>So War es mit Paganini</i> , from <i>Ariadne</i> , long has been a collector's item. Any band on the disk deserves the same honorable fate.
IVAN PETROFF: <i>Baritone Arias</i> . REMINGTON 199-93, 12".	★★★ Performance ★★★★ Recording	● A veteran of Feodor Chaliapin's old touring opera company sings several timeless lieder and a couple of seldom-heard arias in a style and fashion that doesn't rob the latter of their freshness. His own tones come thru better than those of the orchestra, with snatches from Puritani and Favorita highlighting the album.

Cut Govt. Tape? RCA Succeeds

MR. PRESIDENT: voices of Presidents Roosevelt, Truman, and Eisenhower, and others. Edited and narrated by James Fleming. RCA Victor LM1753, 12". Recording ★★.

Here's the genius politicus, huffing and puffing and blowing our house in. Here are the hot shots and their hecklers, the clowns and the clever ones, in a 20-year slice of history that had its moments.

The declarations of war, the dropping of the atomic bomb, the nominating speeches, and the name calling have been covered skillfully before, by the imaginative fellows who have developed a thrilling new technique of compiling history with the aid of a scissors and a lot of tape recordings.

This one deserves a place in *Down Beat*, however, because it includes the first (to our knowledge) publicly-available recording of Harry S. Truman's celebrated piano playing. The Independence cat knocks off several so-so bars of Mozart's *Ninth Sonata* with a smash finish in which he mutters, "—and so forth," and drags a what-the-hell finger blurrily the

length of the keyboard. This recording scoop, picked up from a telecast of a White House tour, is tinny in tone, and Harry's pianism deserves more stars than are rated by the recording engineers.

From F. D. R.'s inauguration in 1933 to Ike's in 1953, *Mr. President*, compiled by NBC staffers, apes the style of the three I Can Hear It Now albums done several years ago by Edward Murrow and CBS tape splicers. Many of the excerpts are identical, but in addition to Dewey, Hopkins, Kefauver, Landon, Lewis, MacArthur, Willkie, and the other big wheels of the last 20 years who were audible in the Columbia series, the Fleming effort includes brief blasts from characters we'd almost forgotten, like Tom Heflin, "Cotton Ed" Smith, and Marcelino Romani.

They brighten a crowded disc which is a serious reminder that

Amor? EI!

New Orleans—As far as Leopold Stokowski was concerned, his Feb. 4 concert here should have been billed "One Hundred Men and a Churl." The offending element was Russ Papalia, whose Dixie combo, blowing in noisy proximity next door, forced the symphony conductor to "take five" midway in *De Falla's El Amor Brujo* with an angry "If this sort of thing goes on—I don't." Later, according to an INS dispatch, Papalia added a few words of his own: "That guy would complain if a grasshopper tripped over a match stick."

the Presidential office is a staggering burden which deserves big men. —will

Cetra To Capitol In \$Million Deal

New York—As a result of conferences between Dario Soria, Glenn Wallichs and representatives of the Italian Cetra company, a million-dollar deal has been completed that will enable Capitol to make and sell Cetra and Cetra-Soria records, effective April 1.

Capitol thus takes over the largest library of recorded opera in the world, including 46 complete operas, as well as oratorios, instrumental music, operatic and concert recitals by leading Italian singers, and a large catalog of semi-classical and popular music.

Dario Soria started importing Cetra cuttings to this country in 1946, introducing with them the tenor Ferruccio Tagliavini prior to his Met debut. Early in 1948 he started pressing here under the Cetra-Soria label. The Capitol agreement leaves Soria free to start another company of his own.

Thanks

We would like to take this opportunity to thank you for your many fine letters in response to our new Records-Hi-Fi section. You can be assured that we will do our utmost to bring you the latest happenings in the record and high fidelity field in all future issues.

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Publisher

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The Blindfold Test

By Leonard Feather

Gleason

(Jumped from Page 1)

Bring Bands Back, Says Anthony

Like so many bandleaders who spend from 40 to 50 weeks a year on the road, Ray Anthony has found it difficult to keep in touch with contemporary musical developments. (Perhaps now, with radio, TV, tape and three-speed phonograph in his hotel-on-wheels, he'll have less trouble.) Consequently, he didn't expect to recognize too many of the records played during his blindfold test.

This didn't prevent him, of course, from coming out with some frank comments on the eight sides played for him, which all featured orchestras and/or trumpet players. Ray was given no information whatever about the records played for him, either before or during the blindfold test.

The Records

1. Jackie Gleason. *But Not for Me* (Capitol). Bobby Hackett, trumpet.

I liked those lush strings—I think it was Jackie Gleason and Bobby Hackett. Bobby was forcing a little bit on this. I didn't like the straight trumpet in an echo; Bobby Hackett's famous for the notes that he picks out, and he started to do that toward the end of the record, but on the whole this is not Hackett at his greatest. The idea of the strings and Hackett is great; overall, it's a very pleasant sounding record, I rate it three stars.

2. Louie Bellson. *The Jeep Is Jumping* (Capitol). Wardell Gray, tenor; Clark Terry, trumpet; Wendell Marshall, bass.

Sounds to me like a pick-up group, with Chubby Jackson on bass and Flip Phillips on tenor—except that the trumpet really has me puzzled. He plays good jazz, but sounds like a musician who plays maybe guitar or something but isn't really a trumpet player—however, he does play great jazz. Tenor was very good, and so was the rhythm throughout. I like that type of traveling bass very much. Reminded me of the old Woody Herman *Apple Honey* band, which I thought was one of the greatest swing bands since the old Benny Goodman days. Three stars.

3. Ziggy Elman. *Stardust* (MGM). Elman, trumpet; other soloists not identified.

I sure didn't recognize that, but it didn't do much to me; it was meaningless. A very ordinary record; the trumpet player was good, so were the trombone and tenor, but it didn't mean anything—the band is very unstylish.

Only thing I could think of was Harry James, but I'm pretty convinced it wasn't Harry. Sounded like Billy Butterfield in spots. I wouldn't give it more than two stars.

4. Otto Cesana. *Enchantment* (from *Ecstasy suite*) (Columbia).

That, to me, is strictly listening music, relaxing music. I didn't like the rhythm feeling in it at all; just thumping along... but there were some very nice sounding things in the strings, the oboe, the English horn, whatever it was; I didn't like the brass—there was just a few brass, and it doesn't jell with the full sound they get from the bigger string section. I'd say two stars.

5. Miles Davis. *Donna* (Blue Note). Comp. Jackie McLean. Davis, trumpet.

I guess you'd call that bop. The only part of it I like is the organized part—the theme. I think it's pretty good. The solos I didn't like at all. Rhythm is good in spots, except that it's too—well, the rhythm guys are playing melody, shall we say, in too many places. Maybe I'm a square when it comes to those type of solos, but that trumpet—there was no continuity; just an idea here and an idea there. And I guess he's trying for that type of sound which I didn't like on a trumpet. Doesn't sound like a trumpet anymore, it sounds like another instrument. I might give the theme three and the rest of it one.

6. Clyde McCoy. *Mr. Wa-Wa* (Capitol).

Well, I know who it is—I know the record company. Funny, you know, I bet there are some great musicians in that band. Well, let's say that I think it's the greatest record company in the world, but they are trying too hard with this one. Everybody's trying for hits—this could be a hit; I hope not. Nothing to do with Clyde McCoy; that's his business, that's the way he plays, that's what made him Clyde McCoy. But as far as I'm concerned, give it nothing.

7. Paul Weston. *Day By Day* (Columbia).

I'd give that song five stars; a beautiful song. The strings I'd give four stars, maybe even five; they were excellent, well written and well played. But the brass section wasn't big enough to make it sound rounded out. That's what usually happens when they have a lot of strings; they can't afford to have a full brass section. When the brass came in

with the melody, after the introduction, I thought it was a stylized dance band, but I'm pretty sure now that it isn't. I can't figure it out—why, who, how and so forth. Even with the great song and the strings, it would have to come down to three stars at the most, because the brass hurt it. Incidentally, they did a wonderful job of balancing and recording the strings; the section probably wasn't as big as it sounded.

8. Billy May. *Driftwood* (Capitol).

This could be somebody trying to copy Billy May; however, I don't think so—I think it is Billy May. To me he's one of the most humorous writers I've ever heard—one of the great arrangers; however, this isn't one of his great arrangements. I like the band, and I like the style; but this one's got me a little up in the air. There's nothing to it; just a jumble of nothing. Why, I don't know—unless it's not Billy May. I'd give it two stars.

Afterthoughts by Ray

I like organized music; I don't like things that are put together by everybody taking a chance. I like impromptu things if they jell, but some of them don't jell because everyone can't think the same way.

To me the old Benny Goodman band was the start of the great swing; and the thing that knocked all of us for a loop, when we were in the Pacific in the navy, and we heard the first records, was the Woody Herman *Apple Honey* band.

The present day crop of dance bands is getting better, I think. Ralph Flanagan did a lot for our business by creating so much interest in bands again and making such a splash on Victor records. The next bit of help came from Billy May, because overnight another band was born, with still another idea. Whether they're original ideas or not, they're ideas that created enough excitement to put a band on the map.

Now about Sauter and Finegan—personally I don't think they can become commercial enough to be another Flanagan or May, but at least they're trying. Their *April in Paris* is my idea of a five-star record, along with Miller's *Rhapsody in Blue* and Woody's *Apple Honey*.

We're doing what we can, with things like *Street Scene* and *Slaughter on Tenth Avenue*, to lend our helping hand toward music in the dance band field. We hope within a few years to help bring the band business back to being the glamorous thing it used to be.

studio, an arranger (Dudley King), Bobby Hackett, 22 strings and four rhythm, and produced eight sides, which he had no trouble selling to Capitol. This, of course, was *Music for Lovers Only*.

The success of this first LP, and the duplication of the idea on his TV show, gave Jackie encouragement and ambition.

"I never had any tunes published until last year," he says, "but Dudley and I collaborated on *Lover's Rhapsody*, and I wrote a couple of things alone—the theme on the show, *Melancholy Serenade*; and one called *The Moon Came in My Window*."

"That sound for the first album was a cinch to sell; perfect background music for the guy while he's making time with a broad, and such pretty horn by Hackett—I've known and admired him ever since we both worked on *Orchestra Wives* out in Hollywood back around 1941; he was playing guitar with Glenn Miller's band in the picture."

"Did you notice, the strings are divided up, a lot of the time, into three sections—one playing melody, one obligato, and another section playing sustained notes. And nobody gets in Hackett's way."

There have been a couple of Capitol sessions since then, some with an augmented lineup including seven brass, four reeds, plus two drummers, two French horns, harp and what not. The identification with musical success brought such a warm inner glow to Gleason that he decided to go into *La Vie En Rose*, with the entire kit and caboodle of the first LP personnel, for flat union scale. He's probably prouder of the \$190 a week he gets through Local 802 on this job than of the thousands a week his comedy antics pay off.

Jackie's deal at *La Vie* calls for four half-hour sets a night, with positively no zany interludes. The orchestra is on CBS Wednesdays and Fridays from 12:05 to 12:30.

Between endless rehearsals for his television show and worrying about his diet and making those hours at a night club, we wondered how he could take it, and how he felt about the new importance music had assumed in his life.

But Jackie has a simple explanation.

"Abe Attell once told me," he says, "that the one minute a fighter has between three-minute rounds is like a weekend in the country. Well, that's how my music is to me."

(Advertisement)



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Hollywood—Lawrence Welk, who has not been carrying a guitar, said he would have one of his violinists doubling on guitar, if he could find the right man.

his band. Welk, who has not been carrying a guitar, said he would have one of his violinists doubling on guitar, if he could find the right man.

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'Cinderella'

(Jumped from Page 6)

periods when I could almost forget it—and there may even have been some periods when I momentarily did—but always, sooner or later, it came back to me in one way or another.

In fact, that guilt was the one thing that spoiled an otherwise almost perfect Utopia.

Unique Titles

We called ourselves the Kentuckians, in anticipation of the locale where we expected to settle down and work and live happily ever after. During the first few weeks after I got together with them, we all lived together up in the woods near a little hamlet named Northfield, Connecticut. We slept on broken-down army cots and pallets, in an old barn near a little creek with a swimming hole, and subsisted for the most part on a diet of ham sandwiches and soda pop. None of us suffered any from this semi-pellagra diet, for we were all young and healthy and high-spirited. We rehearsed every afternoon, and after several days I had become more or less the unspoken leader of the band, by virtue of my professional experience, which, although still nothing much to brag about, was far more than any of the others had to offer.

We managed to pick up a few sporadic jobs at nearby summer resort dance halls. Finally we all set off in two old rattletap jaloopies. After a series of minor mishaps, including endless tire-changes and filling of leaky radiators, we wound up in Lexington, Kentucky.

In order to get there at all, I had actually run away from home. I had not told my mother anything about leaving; and by the time she learned about my being fired by Cavallaro it was too late for her to do anything about it. No one knew where I was, certainly not Cavallaro. So now I was on my own for the first time.

But within one week after opening at the Joyland Casino, we found there was little joy connected with it for any of us. One night we showed up for work as usual and found the doors locked and the place deserted. That's all there was to it. The joint simply folded and to this day I don't know what happened (although the "music" we played in the few nights we were there may have had a good bit to do with the fact that practically nobody ever showed up except ourselves).

Too Proud

Now since I had run away from home without letting my mother know where I was going, for fear of her trying to stop me in some way, I was too proud to give up and admit I had been wrong to take matters into my own hands the way I had. I wouldn't write home for money, so I had no way to get back.

None of the other members of the band had any scruples about writing home. One at a time they drifted back to wherever they had originally come from. In the end the last one had gone.

I was stranded.

I soon ran out of what little

money I had, and had to move out of the rooming house where I had stayed. For a week or so I slept in the open, wherever I could keep out of sight. During the days I tried various dodges. But nothing seemed to work. Finally I had to hock my instruments so I could eat. Eventually that money gave out too, and after a couple of days I got pretty hungry.

However, my luck changed. About that time a band came through Lexington for a one-night stand, and I managed to get into the Hotel Lafayette Ballroom, where the dance was being held. I have forgotten the name of the leader of this little territory outfit. It wasn't much of a band. It was made up of young kids who

only played during the summer and then went back to school or their regular jobs, but the leader was a fellow who seemed to be able to get them enough work to keep things together. I collared him during an intermission, and somehow persuaded him to let me sit in with the band for one set. I used one of the other men's instruments, since mine were still in hock. Next day the leader advanced me enough money to get my own horns back and join his band.

We left town that afternoon. I worked my way down through Kentucky and into Georgia with this outfit. The whole episode is now rather blurred in my memory, but I seem to remember one night

when, during the dance, some mountaineer lads decided to start a feud right then and there in the middle of the dance floor. Along with several other terrified members of the band, I took refuge behind the old upright piano, where we cowered until the affair wound itself up. This ought to give some idea of the type of engagements we played.

But the boys in that band were

damn nice guys, as I remember them, and I stayed with them for several weeks. By that time I had scraped together enough money to pay back what it had cost to get my instruments back. As soon as I saved up enough more for fare to New Haven, I quit the band in some little town in Florida, near Sarasota, and took a bus back home.

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(To Be Continued)

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Right: Cozy Cole at his Leedy & Ludwig outfit, with Louis "Satchmo" Armstrong. Cozy's outfit includes 5½" x 14" snare drum, 14" x 22" bass drum, two 9" x 13", one 16" x 18" and one 18" x 20" tom-toms. Visit your dealer, or write for latest catalog. LEEDY & LUDWIG, Dept. 319, Elkhart, Indiana.



Sidemen Switches

Tex Beneke—Paul Gaglio, alto, for Moe Koffman (to Don Rodney . . . Don Rodney—Bobby Fishelson, trumpet, for Jack Hanson (to Fred Waring) . . . Tommy Dorsey—Kenny Winslett, trumpet, for Leo Fine, and Skippy Galluccio, alto, for Ed Sealz.

Machito—Lennie Hambro, alto, added . . . Charlie Spivak—Johnny Messner Jr. trombone, for Joe Bennett, and Bobby Funk, trumpet, for Phil Scapiletti . . . Hal McIntyre—Erni Bernhardt, trumpet and vocals, out (to Tattletales) . . . Skippy Williams—Pinky Williams, baritone, for Sam Allen . . . Fred die Hines trio—Bob Lonn, tenor, for Lynn Frances, vocalist and drums.

WORLD'S FINEST DRUMMERS' INSTRUMENTS

Sashayin' Round

By DEL WARD

Lefty Frizzell, Columbia records, recently made a tour of the south-east promoting himself and his new *I'm An Old Old Man* . . . WLS' Family Album, 1953 edition, features pictures of the families of the National Barn Dance crowd . . . Spade Cooley fans make a beeline to the Santa Monica ballroom every Saturday night to see his variety show . . . King records is expected to turn out some sides soon featuring Chuck Rogers, of Smokey Mountain Music, Nashville. The Sons of the Pioneers may be seen in person daily on their Lucky U Ranch television show on

KHJ-TV in Hollywood . . . Peanut Faircloth, hillbilly disc jockey at WRDW, Augusta, Ga., is plenty busy these days with two shows a day and playing for dances four nights a week . . . Alton Delmore, Shorty Sullivan, and The Brown's Ferry Four are playing a number of appearances in northern Alabama.

Georgia Lee, motion picture actress, has signed a recording contract with International Sacred records. Miss Lee has a top role in the Billy Graham picture, *Oil Town*, U.S.A. . . . Ann Jones is now work-

ing with Shorty, the Hired Hand on a live show at KVAN, Vancouver, Wash. . . . Jimmy Skinner of Capitol label is appearing on the Miami Valley Hoedown, WING, Dayton, Ohio . . .

Deejay Bob Martin of WMIL, Milwaukee, currently doing a daily 2½-hour hillbilly record show called *Ranch House Roundup* . . . Jimmie Davis bedded with flu late in January at his home in Shreveport, La. . . . Johnny Bond, currently on tour with Gene Autry, plans to make a sacred record for Columbia . . . Eddie Zack, WHIM, Providence, R.I., doing personal appearances with Kenny Roberts and Ray Smith . . .

Bob Atcher marked his fourth anniversary on the WLS National Barn Dance Jan. 31 . . . Marty Robbins has joined the staff of WSM; Marty's new one for Columbia is *I'll Go On Alone* . . . Eddy Arnold, whose new Victor disc, *Eddy's Song*, tops the country and western best-seller lists nationally, starred in the 1953 Houston, Tex., fat stock show Feb. 4-15. Other acts included Little Roy Wiggins, Hank (Sugarfoot) Garland, The Dickens Sisters, and The Oklahoma Wranglers . . . Lulu Belle and Scotty of WLS National Barn Dance have a new Mercury release—*You're the Sweetest Mistake* and *The New Love Waltz*.

Bob Wills and His Texas Playboys are now appearing for dance crowds at Harmony Park ballroom, Anaheim, Calif. Group also broadcasts daily over KXLA, Huntington hotel, Pasadena, and is planning to make at least one TV appearance each week from Hollywood . . . George Beverly Shea will return to Hollywood in February to take part in press preview and other events leading to release of Billy Graham's color movie, *Oil Town*, U.S.A. Soloist Shea and evangelist Graham have TV films to make in the *Hour of Decision* series for ABC-TV and radio.

Jimmy Davis is composer and vocalist on Decca's newly-released coupling, *Lord I'm Coming Home* and *When I Prayed Last Night* . . . Carolina Cotton, just back from entertaining in Korea, has seven TV guest spots in Hollywood and returns to the Carolina Cotton Calling on armed forces radio . . . Claude Gordon orchestra has a new Vogue release due out soon. Titles are *Piper Heidsick* and *Grandfather's Clock*.



TESTIMONIAL DINNER honoring Jim Kaye (right), who guided Sammy Kaye to fame, was attended recently by friends and associates at Seneca hotel, Columbus, Ohio. Pictured with Kaye, who retired from show business in 1944, are (left to right): David Krengel, Kaye's general manager, Kaye, and David O. Alber, his publicity manager. All have been with the band leader at least 15 years.

Off The Floor

The National Ballroom Operators Association this month for the first time in its history moved into the eastern part of the country to hold regional meetings with the ballroom operators in that section of the country. And from these meetings, which were heavily attended, will come many innovations at ballrooms during the coming dancing season.

First of the sessions was held Feb. 9 in Pittsburgh at West View park. Doc Chinn, NBOA president, presided at the meeting, and Jack Stoll, of West View acted as host. The following day the meetings moved to the Penn Athletic clu, Philadelphia, where Joe Smith, Wagner's ballroom, acted as greeter. And on Feb. 12 Chinn was in Boston where Ed Enegren of the King Philip ballroom, Wrentham, Mass., was in charge.

One thing is certain. Ballrooms throughout the country are going to make 1953 a "Get 'Em Dancing Again" year. And for the first time it now appears that they will have the all-out support of the entire country in the program.

After three weekly country dances at the Ashland auditorium in Chicago, Bill Bailey, outstanding

new country and western band-leader, has closed a deal to move his weekly soirees into the Windy City's Aragon ballroom. Deal was closed by William Karzas, Ken Moore, and Jim Alexander, operators of the dance palace, and Bailey, who now has the added impetus of four new Mercury record releases to push his dances.

The dances, known as *The Western Frolic*, will be televised over WGN-TV, and will also be promoted via daily radio spot announcements.

Tiny Hill, after completing his annual winter tour, gave his band a one-month vacation, then visited California where he was scheduled to appear in the Republic Picture release, *Sangaree*. In addition, the rotund leader also was set for a number of radio and TV appearances before resuming his tour in March . . . Ray Pearl has been booked solidly through mid-July on both location and ballroom dates . . . Billy May proved a real hit with the Kansas City dancers, breaking records for Bill Wittig at the Pla-Mor on two successive dates . . . Vaughn Monroe interrupted his tour to play the Chicago theater in February.

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RAGTIME MARCHES ON

TIED NOTES

CHAPIN-KULCZYCKI—Jimmy Chapin, drummer with Tony Pastor orchestra, and Manja Kulczycki, secretary at General Artists Corporation, Jan. 24 in New York.

CONNOR-CARR—Joe Connor, night club singer, and Emily Carr, dancer, Jan. 1 in Philadelphia.

FAYE-MORRIS—Vinnie Faye, house singer in burlesque, and Marylla Morris, chorine at Casino in Pittsburgh, Jan. 12 in St. Louis.

NEWCOMB-EVANS—Francis B. Newcomb and Nancy Evans, nightclub, radio, and TV singer, Jan. 21 in Chicago.

NEW NUMBERS

COOK—A daughter to Mr. and Mrs. Ira Cook, Jan. 19 in Hollywood. Dad is disc jockey at KEGA in that city.

GREENE—A son to Mr. and Mrs. Norman Greene, Jan. 23 in Brooklyn. Dad is orchestra leader-composer.

HARTLEY—A daughter, Marguerite Louise, to Mr. and Mrs. Harold Hartley, Dec. 30 in Bridgeport, Conn. Dad is orchestra leader and president of Local 63, American Federation of Musicians in Bridgeport.

KOOPER—Twin sons to Mr. and Mrs. Mac Kooper, Jan. 31 in Minnea, L. I. Dad is contactman with Walt Disney Music.

LAZARE—A daughter to Mr. and Mrs. Jack Lazare, Jan. 22 in New York. Dad is WNEW disc jockey.

PURSLEY—A son, Julius Jay (6 lbs., 11 oz.) to Mr. and Mrs. J. Pursley, Jan. 17 in St. Louis. Mom is Mary Kaye of the trio.

Pianistics

Steve Allen Has A Way With Words—And Keys

By SHARON A. PEASE

Chicago—Steve Allen, famed CBS radio and television wit and *Down Beat* columnist, is known to listeners, viewers, and readers as a sharp man with words—spoken or printed. This expressive talent includes music composition as well as writing lyrics. *Let's Go to Church Next Sunday Morning* is an outstanding example of the fusion of these two abilities.

His latest effort, a clever lyric for the Bob Haggart-Ray Badauc perennial *South Rampart Street Parade*, resulted in the big Andrews Sisters-Bing Crosby recording.

Steve also plays the piano, and though he laughingly refers to his work in this field as "strictly a by-product" he has, nevertheless, impressed his many fans with his casual, relaxed and highly pleasurable piano stylings.

Show Family

Born in New York, in 1921, to Belle Montrose and Billy Allen, a celebrated vaudeville team constantly touring the country, Steve's early education was hectically acquired. His school years, due to the nomadic existence forced on his parents by their vaudeville bookings, were spread through 16 academies.

"I had a few piano lessons somewhere along the way," Steve re-



Steve Allen

calls. "But didn't really become interested until 1938 when I was attending high school at Hyde

Park and Mount Carmel in Chicago. Then I began playing with juvenile groups and started searching for ideas. Your *Down Beat* columns were especially helpful during the years that followed.

"I particularly recall Floyd Bean's *Back Room Blues* and still use that bass figure, it's one of my favorites." Then he walked over to the piano and played a chorus of *Back Room Blues* as your writer silently reflected that perhaps the work of arranging examples and writing this column is really worth the effort.

"Jess Stacy and Fats Waller were also influential during that period," Allen continued. "Later it was Art Tatum and more recently Erroll Garner and George Shearing."

Dance Band Pianist

Steve worked with dance bands around Des Moines, Iowa, and Tempe, Arizona, where he attended Drake university and Arizona State college. Following his graduation from the latter school, he worked at radio station KOY in Phoenix, where he wrote, produced, announced, and starred in his own program. Then came a hitch in the army.

After being discharged Steve began again, this time in Hollywood. Six years of radio followed, during which Allen established an enviable reputation as a brilliant comic. CBS brought him to New York in 1950 and he has since been starred in many radio and television shows including the popular *Songs for Sale*.

From the Album

Allen frequently plays piano on his various shows and has record-

ed eight of his favorite melodies in an LP album *Steve Allen at the Piano* (Columbia LP CL6197). The accompanying example is a condensed chorus of *Stars Fell on Alabama*, which is one of the numbers included in this album. The recorded rendition is comprised of an introduction and a chorus and a half—that is, one full 32-measure chorus, then the bridge and last eight-measure theme. Section ABD and the fine ending are from the last eight measures of the recording. Section C is the bridge from the first chorus. The first ending is measures seven and eight of the first chorus and the second ending is measures 15 and 16 of the same chorus.

Section ABD is a placid melodious exposition of the original effective tune while section C indicates more of a conscious effort to obtain contrast. The inherent melody is incidentally produced by the circling flow of tonal sequences.

The outstanding characteristic, which seems to reflect the true personality of Steve Allen, is that his musical expressions penetrate the thin veneer that hides the sensitive

Scat Man Caruthers In Second Film Role

Hollywood—Scat Man Caruthers, drummer-guitarist-entertainer who was scrambling for a buck with his combo in Skid Row joints here a couple of years back (that was before his TV click), has grabbed another stout movie role—his first was with Dan Dailey and Diana Lynn in *Meet Me at the Fair*, just released—in Universal-International's forthcoming *Don't Walk in My Baby's Back Home*. O'Connor will do a bandleader role, and Scat Man will be the pianist in his band.

nature of the traditional clown. Allen's keyboard artistry, like his comic style, is relaxing and entertaining. Though deliberately lacking in exhibitionist pyrotechnics and complexities, it is still delightful and refreshing.

(Ed. Note: Mail for Sharon A. Pease should be sent to his teaching studios, Suite 619, Lyon & Healy Bldg., Chicago 4, Ill. Enclose self-addressed, stamped envelope for personal reply.)

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Strictly Ad Lib

(Jumped from Page 3)

BALTIMORE: Charles Street is alive with more activity than has been seen in a long, long time. Eddie Leonard's Spa was in the forefront, and began the rush for big attractions with Illinois Jacquet's five-piece unit. Enthusiastic reception encouraged management to announce that Erskine Hawkins, Muggsy Spanier, and Coleman Hawkins and Roy Eldridge would follow in short order. . . . Other spots in town announced competitive bills. The Band Box features Sunday afternoon sessions. The Chanticleer, still pitching for the pop crowd, kicked off midweek with a show headed by Frances Faye, who fractured her large audiences. Joni James followed.

—Buddy Deane

DENVER: Fred Waring and His Pennsylvanians played to a capacity

audience at City Auditorium with his program of light music. The concert was greeted by one of the largest audiences in recent months, numbering well over 6,500.

Denverites are eagerly awaiting the arrival of Sophie Tucker, who has been signed for an engagement at the swank Woolhurst Saddle club. . . . Dorothy Shay, The Park Avenue Hillbillie, answered encore after encore during a 10-day stay at The Brown Palace hotel's Emerald room. Evelyn Knight follows with her fourth appearance here. . . . The Rainbow ballroom, favorite dancing spot, has instituted a new policy by featuring two bands on weekends. Bobby Beers (formerly featured vocalist with Blue Baron's orchestra) and his band will share tempos with Verne Byers' aggregation alternating on the bandstand.

—Al Levine

CINCINNATI: Coney Island's Moonlight Garden will open its season with Jimmy Palmer the weekend of April 25-26. He will be shadowed by Ralph Marterie May 2 and 3. . . . Johnny Long is scheduled for one night's encampment at Castle Farm March 21. Ray Anthony pulls up his bus at the Farm for a one-ner on April 4. . . . Rosemary Clooney took town by storm with homecoming celebration at Maysville, Ky., her home, and at nearby Cincinnati, Jan. 28 was "Rosemary Clooney Day" in the state and Maysville named a street in the young singer's honor.

—Si Shulman

MIAMI: It's been like a vocalists' convention along hotel row. The Nautilus popped up with Mel Torme for a very successful kick-off. . . . The Algiers has presented Joyce Bryant, Rosalind Courtwright, and Earl Wrightson. Fran Warren, Dick Brown, and Elaine Brent have been at the Casablanca, and the Saxony has captured Los Chavales de Espana and the Pupi Campo

Counterpoint

Letter To Editor From A Mildly Indignant Reader

By NAT HENTOFF

Boston, Mass.

To the Editor:

In re the Stan Getz at Storyville record review in the last (Feb. 25) *Down Beat*: my initial reaction to the "pretentious polysyllabic" rap across several knuckles was *mea culpa*. I'm aware of an often ludicrous tendency in my writing

to a surfeit of adjectives and syllables. It's a fault I'm trying to combat with slow success, I hope, but there have been relapses.

But I do not think it pretentious to use analogies from other art forms I'm oriented in—and I do know something about painting, and quite a lot about modern dance.

The Graham analogy was for kicks, as I thought I indicated in the parentheses, and the Cezanne I stand by. The personalities of the two men (if the record reviewer knows of Cezanne and knows Ray) are similar in many respects, though Jimmy is not at all that brusque personally.

No Tripletalk?

What I said about "dynamic tension beneath surface calm and the tactile concern for the inner life of forms" is not, I believe, "little" magazine tripletalk but is highly applicable to the work of both men. I needn't elaborate about Ce-

zanne, but Ray's work, more than even Farlow's, is particularly concerned with basic problems of form, with fluid organic structure in improvisatory jazz performance. Now what on, or in, earth is "pretentious" about drawing that parallel—or polysyllabic, for that matter?

What bugs me about much American writing on jazz is the surface nature of so many of the judgments (often not even judgments, but Vassar-like explosions of pique, either pro or con) and the tendency to isolate jazz in a rather unhealthy vacuum.

Which is why I dig French and Belgian magazines (some of them) so much. This is not the hip "Europe-is-the-end" type thinking, because I've lived there and realize they have their own emotional and critical roadblocks.

But I wish the adolescent, insecure fear of using more than a two-dimensional approach to jazz writing weren't so prevalent here (I don't mean in a magazine like the *Beat*, because the necessity for wide circulation precludes too much multi-analytical writing) but I mean precisely liner notes on records, radio commentary and articles in places like the *N.Y. Times*.

Obviously, overintellectualization and/or phony celebration can be worse and more tasteless than the slick magazine (*Mademoiselle*, etc.) approach to jazz. But I think the description of my liner notes was manifestly unfair—at least, in that omniscient offhand manner.

Some Bad Ones

I've certainly goofed in the past—the notes for the Taylor and Russell LPs were terrible—but I resent the *Beat*'s reviewer's jumping into the anti-intellectual square dance that has come to characterize our treatment of our most valuable art form.

But the important thing, naturally, was the music, and on that the reviewer and I both agree.

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Beneke, Tex (On Tour) MCA
Bishop, Billy (Aragon) Chicago, b
Borr, Mischa (Waldorf-Astoria) NYC, h
Botchie, Russ (Paradise) Chicago, b
Brand, Torris (Flamingo) Las Vegas, Nev., h

Brandwynne, Nat (Waldorf-Astoria) NYC, h
Brown, Les (On Tour) ABC
Busse, Henry (On Tour) McC

Cabot, Chuck (Jung) New Orleans, Out 3/10, h; (Rice) Houston, In 4/2, h
Caceres, Emilio (Mi Cafetal) San Antonio, Tex., nc
Carle, Frankie (Statler) Los Angeles, In 3/20, h
Clifford, Bill (Fairmont) San Francisco, h
Crest, Dick (Palomar Gardens) San Jose, Calif., Out 4/11, nc
Cummings, Bernie (Statler) Buffalo, N. Y., In 3/3, h

Di Pardo, Tony (Eddy's) Kansas City, r
Donahue, Al (Muehlebach) Kansas City, Out 3/10, h
Dorsey, Jimmy (On Tour) GAC
Drake, Charles (The Club) Birmingham, Ala., nc
Duro, Michael (Copacabana) NYC, nc

Ellington, Duke (Hilton) Hillsdale, Md., 3/2-8, r (On Tour) ABC

Ferguson, Danny (Washington) Shreveport, La., h
Fields, Shep (On Tour) MCA
Fina, Jack (Roosevelt) NYC, Out 3/2, h
Fisk, Charlie (Statler) Detroit, h
Fitzpatrick, Eddie (Mapes) Reno, Nev., h
Flanagan, Ralph (Palladium) Hollywood, Out 3/11, b; (On Tour) GAC
Foster, Chuck (Aragon) Chicago, Out 4/6, b; (Peabody) Memphis, 4/13-5/8, h
Foster, Sidney (Elbow Beach Surf) Paget, Bermuda, h

Garber, Jan (Palladium) Hollywood, In 3/8, b
George, Chuck (Stork Club) Shreveport, La., nc
Gillespie, Dizzy (Birdland) NYC, In 3/12, nc

Hampton, Lionel (On Tour) ABC
Harrison, Cass (El Panama) Republic of Panama, h
Hayes, Carlton (Desert Inn) Las Vegas, Nev., h

Herman, Woody (On Tour) GAC
Hill, Tiny (On Tour) ABC
Humphry, Frank (On Tour) MG
Hunt, Pee Wee (On Tour) GAC

Jacquet, Illinois (Black Hawk) San Francisco, Out 3/16, nc; (On Tour) MG
James, Harry (Palladium) Hollywood, In 3/24, h
Jerome, Henry (Edison) NYC, h

Jones, Spike (On Tour) MCA

Kaye, Sammy (Statler) NYC, Out 3/7, h
Kenton, Stan (On Tour) GAC
King, Henry (Baker) Dallas, Tex., 3/2-17, h
King, Wayne (On Tour) MCA

Lande, Jules (Ambassador) NYC, h
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Lewis, Ted (Latin Quarter) NYC, 3/20-4/25, nc
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McIntyre, Hal (On Tour) GAC
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Masters, Frankie (Conrad Hilton) Chicago, h
May, Billy (On Tour) GAC
Monroe, Vaughn (On Tour) WA
Morrow, Buddy (On Tour) GAC

Neighbors, Paul (Aragon) Chicago, Out 3/1, b

O'Neal, Eddie (Shamrock) Houston, Tex., Out 3/16, h
Overend, Al (The Flame) Phoenix, Ariz., nc

Pastor, Tony (On Tour) GAC
Pearl, Ray (Oh Henry) Chicago, Out 3/1, b; (Peabody) Memphis, 3/3-3/30, h
Pepper, Leo (Claridge) Memphis, 2/27-3/19, h
Perrault, Clair (Van Cleve) Dayton, Ohio, h
Petti, Emil (L'Aiglon) Miami Beach, Out 3/23, r

Ranch, Harry (Wilton) Long Beach, Cal., h
Reed, Tommy (Oh Henry) Willow Springs, Ill., In 3/4, b
Reid, Don (Roseland) NYC, Out 4/2, a
Reidy, Ernie (On Tour) GAC

Sprink, Charlie (On Tour) MCA
Still, Jack (Champ Shorehouse) Bridgeport, Conn., Out 5/1, r

Strong, Benny (Tranon) South Gate, Calif., b
Sudy, Joseph (Mayflower) Washington, D. C., h
Sullivan, John (Town Lounge) Houston, Tex., nc

Watkins, Buddy (The Club) Birmingham, Ala., nc
Watkins, Sammy (Statler) Cleveland, h
Weems, Ted (Rice) Houston, Out 3/4, h

Zelle, Joey (Ritz) Bridgeport, Conn., h

Combos

Adams, Jig (Dixieland) Corpus Christi, Tex., nc
Armstrong, Louis (Palm Gardens) Columbus, O., Out 3/8; (Town Casino) Cleveland, 3/9-15, nc

Back, Will (Broadmoor) Colorado Springs, Colo., h
Barduhn, Art (The Grove) Seattle, Wash., nc
Betty & Jim Duo (Lorraine) Madison, Wis., nc

Blue Notes (Park Club) Hempstead, L. I., nc
Blue Notes Trio (Leighton's Half Way House) Elmsford, N. Y.

Carroll, Barbara (Embers) NYC, nc
Cavely, Bob (Town House) Tulsa, Okla., nc

Clovers (On Tour) SAC
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Coleman Trio, Sy (Copa Lounge) NYC, nc
Conte, Al (Sheraton) St. Louis, h

Dale Duo (Lighthouse) NYC, nc
Dante Trio (Neptune Room) Washington, D. C., Out 4/3, nc

Davis, Trio, Bill (The Spa) Baltimore, Md., 3/3-8, nc
Davis, Tiny (Lawson) Harrisburg, Pa., 3/9-14, h

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Gordon, Stomp (On Tour) ABC

Greene Quintette, Hal (Brass Rail Steak House) Great Falls, Mont., nc
Grimes, Tiny (Showboat) Philadelphia, 3/6-11, nc

Herman, Lenny (Syracuse) Syracuse, N. Y., Out 4/2, h
Herrington, Bob (Clermont) Atlanta, Ga., Out 5/1, h

Hines, Earl (Snookie's) NYC, Out 3/15, nc
Hines Trio, Freddie (Officer's Club) Chanute Air Base, Rantoul, Ill., cl

Hope, Lynn (Showboat) Philadelphia, 3/2-14, nc

Izzo, Chris (Officer's Club) Chanute Air Base, Rantoul, Ill., cl

Jackson, Bullmoose (Peps) Philadelphia, 3/2-7, nc
Jordan, Louis (On Tour) GAC

Lamont Trio, Johnny (Paddock) Rock Island, Ill.
Lee, Vicky (Palm Garden) Lawrenceville, Va., nc

Leighton, Johnny (Hollenden) Cleveland, Out 3/30, h
Lyon Trio, Jimmy (Blue Angel) NYC, nc

McGuire, Betty (Prince George) Toronto, h
McPartland, Jimmy (Terrace) NYC, nc
McPartland, Marian (Hickory House) NYC, nc

Mabon, Willie (On Tour) MG
Melba, Stanley (Pierre) NYC, h

Meyer, Ricky (Pamona Tap) Chicago, nc
Mid-Knights (Claryville Inn) Claryville, Md., nc

Milburn, Amos (On Tour) SAC
Morrison, Charlie (Melody Inn) Harrisburg, Pa., nc

Napoleon, Andy (Pastor's) NYC, nc
Napoleon's Memphis Five, Phil (Nick's) NYC, nc

Nocturnes (Statler) NYC, h
Northernaires (Paradise Inn) Phoenix, Ariz., cl

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Orioles (On Tour) SAC

Palmer, Jack (88 Club) NYC, nc
Patterson Quartet, Pat (Air Force Club) Moncton, N. B., Canada, pc
Pavone, Tommy (Rock Garden) Williamstown, Conn., r

Powers, Pete (Melville) Halifax, Nova Scotia, nc; (Tona) Hubbards, Nova Scotia, nc

Rico Sereaders (Green's Crystal Terrace) Duluth, Minn., cl
Rocco Trio, Buddy (Kentucky) Louisville, Ky., h

Rodgers Quintette, Dave (El Cortez) Las Vegas, Nev., h
Roth Trio, Don (Maxwell Field) Montgomery, Ala., pc

Royal Hussars (Toomey's Bar) Galesburg, Mich., cl

Schenk, Frankie (Paramount) Albany, Ga., nc
Scotts, Stewart (President) Kansas City, Mo., h

Smietan, Bob (Young Abe Atell's) South Westwind (Darbury Room) Boston, Mass., nc

Sparks, Dick (Uptown Bar) Marshfield, Wis., cl
Startones (Wheel) Oceanside, Calif., nc

Taylor Trio, Billy (Copa Lounge) NYC, nc
Thompson Trio, Bill (Colonial) Hagers-town, Md., h

Tipton Trio, Billy (Monkey Room) Spokane, Wash., Out 3/7, cl
Two Beas and a Peep (Tampa Terrace) Tampa, Fla., h

Two Macks (Louis Joliet) Joliet, Ill., h

Williams Trio, Clarence (Vanguard) NYC, nc
Winds City Six (Pin-Up Room) St. Louis, Mo., cl

Wood Trio, Mary (Marie Antoinette) Fort Lauderdale, Fla., h

Yaged, Sol (Somerset) NYC, r
Young, Cecil (Blue Note) Chicago, Out 3/5, nc

Strictly Ad Lib

(Jumped from Page 21)
TORONTO: — Tony Pastor, first name band booked into the Palais Royale in nearly a year, drew some 500 dancers early in February ...

The Colonial tavern announced Big Jay McNeely's first Toronto date. The tenor man will open with his group March 16 ...

Following him into the Yonge St. jazz house on March 30 will be Mel Torme, possibly with a local trio as backing ...

The Deep River Boys opened at the Casino theatre Feb. 26 ... Don Cornell is scheduled to move in March 19.

—Bob Fulford

MONTREAL: Delta Rhythm Boys, Charlie Parker, Brew Moore, and Dick Garcia among recent guests on CBC-TV Jazz Workshop series ...

The Four Tunes at the Maroon club ... Patti Andrews' illness delayed the opening of the Sisters at the Normandie room. Other acts from around town filled in ...

Louis Armstrong's All-Stars made several CBC disc jockey appearances during their week here. Alan Dean interviewed Louis on Reminiscing In Tempo, heard throughout Eastern Canada.

—Henry Whiston

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